

THE SAN FRANCISCO BAY

April 18–24, 2001 • Vol. 35, No. 29 • FREE

GUARDIAN

The Best of the Bay ... Every Week

THE UNVANQUISHED

Behrouz Vossoughi, the Iranian De Niro, returns after 23 years of exile [p.40]

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OUR COMPREHENSIVE GUIDE

PG&E gets busted

How the utility is trying to keep its hold on S.F. and California [p.13]

The supes report card

Winners and losers in the first 100 days [p.14]

From the blacklist and back:
Behrouz Vossoughi, Iranian
film superstar, takes revenge
in *Tangsir* (1973), screening
Sun/29 and Mon/30 at the
S.F. International Film Festival.

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This week: Alvin Lu talks with Wayne Wang. Plus, more S.F. International Film Festival coverage



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The San Francisco Bay Guardian

April 18-24, 2001

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Exiled Iranian film superstar Behrouz Vossoughi traded persecution in Iran for obscurity in the United States. As Robert Avila reports, 23 long years later he's ready for a comeback. Plus: more coverage of the 44th San Francisco International Film Festival

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Onetime local hero Peter Apfelbaum, now an old-school New Yorker, is still exploring new musical frontiers. By Derk Richardson

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*And probable publication with credits as part of ads in a metropolitan newspaper in California and Seattle.

Photo: Jennifer Suttlemeyer

in this issue

The San Francisco Board of Supervisors approved a settlement offer in a lawsuit over the city's business tax April 16 (ironically, on the day federal income taxes were due), and then the lead attorney for the plaintiffs rejected it. Amazing.

This sets up the kind of confrontation that San Francisco really ought to be having: a real, all-out war between the supervisors and the greed-heads in the big-business community. And the fact that this is remotely possible is a testament to district elections.

If this issue had been before the board last April, the debate would have been a formality, the case would have been settled instantly in favor of the businesses, and the rest of us would know almost nothing.

Instead, as Gabriel Roth reports on page 13, there was a real debate on the board — the sort of thing that is remarkable only because it used to be so rare. Sups. Chris Daly and Matt Gonzalez repeatedly challenged the city attorney, Louise Renne, demanding that she account for her arguments and her analysis. There was even a real public hearing last week — something that never would have happened on a legal issue in the past (it would have been discussed only in closed session).

Renne has been the clear loser here: She made it perfectly clear that she represents downtown business first and her clients second. She wouldn't even tell Daly which experts she'd consulted before making her decision. (A lawyer in private practice who acted like that would be fired, and maybe disbarred.) Any credible candidate who runs against her can challenge her on her willingness to sell out to big business.

In fact, Renne demonstrated exactly why she's unfit to stay in office: the supervisors — her clients — can't trust her, and neither can the public.

Tim Redmond
tredmond@sfbg.com

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Film festival

Our online coverage of the S.F. International Film Festival starts on Friday.

The c-word

Alvin Lu talks to Wayne Wang about sex, buys, and digital videotape.

Mistress Gaia

Be an earth slave this month, in *The Truth Hurts*.

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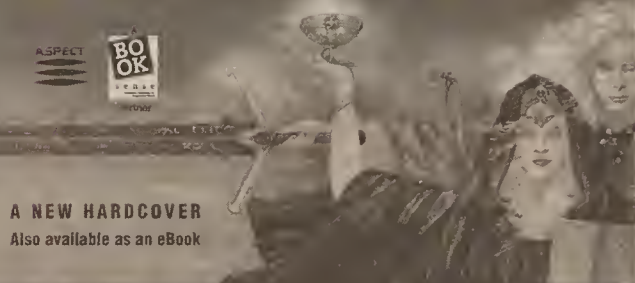
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letters to the editor

American influence in Mexico

I read every article about Mexico in this publication. I'm always satisfied with the point of view that they have — the struggle of the Zapatistas, denouncing the corruption in the government, etc. But Martin Espinoza spent three years (three years!) in a small town in one of the most industrialized states of Mexico and came back horrified, with the conclusion that illegitimate Hilfigers look better than the originals ["Where's the Real Acámbaro?," 4/4/01]. His story was written in a way that only proves the black-or-white American way of thinking. Most people go to Mexico with either one of two ideas of Mexico — the Hollywood one (sadly, the most popular) or the slightly more selective one, having in mind some cover of *National Geographic*. It kind of breaks the romantic Western conception when those ethnic Hilfigers keep popping up everywhere.

I was born in Mexico and lived there for 24 of my 27 years. I was a member of a rock band, and when I was last there, in 1998, rock was, and is, what most kids listen to, not hip-hop. It went underground in the '70s and '80s after the government oppressed anything related to youth and rebellion. It went mainstream in the late '80s, and so far there is a lot of Mexican, Argentinean, and Spanish talent. And if his idea of rock en español is the same as what's heard in the Mission, a brass ensemble with electric guitar, or the few albums you can get in the conglomerated Latin section of the Wherehouse, he is completely lost.

Soccer is Mexico's second (if not first) religion, like the rest of the world. If

we switch to dead and boring baseball, or American football, that day I'll sadly admit that America has "influenced" us.

P.S. Mana used to sound like the Police in the '80s, just like a lot of bands sounded like the Beatles and Nirvana. Mana sucks anyway, but at least give them a chance and update your sources.

Oswaldo Sandoval
San Francisco

UC's big business

As a community activist and member of CUE, the University of California clerical union, I was troubled but not surprised by Daniel Zoll's excellent exposé of the growing ties between UC and the profit industry featured in the *Bay Guardian* ["The Selling of the UC System," 3/21/01]. After all, UC itself is a hugely powerful institution and big business, accountable to the wealthy Board of Regents.

Because it is funded by taxpayer money, UC should be a leading example of decent employment and multicultural education. Instead, the university treats its unionized workers with miserly disdain, refuses to disclose its budget, and has used every means at its disposal to gut ethnic studies, rescind affirmative action, and weed out "undesirable" low-income students and students of color.

Zoll's article shows that Gov. Gray Davis is working hand-in-hand with UC president Atkinson to prioritize industry-sponsored research on campus. This trend is happening at other universities around the world due to glob-

alization and the drive to privatize public services. Why isn't UC providing education that teaches students to think critically and challenge a status quo where the rich get richer and the poor are increasingly scapegoated? And why does the university refuse to negotiate fair staff raises and better job security?

Toni Mendicino
(San Francisco)

Renting Chinese DVDs

In the article "Asian Pop Culture" in the *Bay Guardian's* recent S.F. Underground issue (3/14/01), author Mielikki Org states that "Tam's Video (949 Taraval, S.F. 415-759-9185) rents English-subtitled videos and DVDs of films in Cantonese and Mandarin."

While I wish this were true, it isn't. Tam's — which has three branches — rents VCDs (a cheaper and lower-quality format which most DVD players sold in American stores won't play) of Chinese films and DVDs of American films. They have a small selection of Chinese DVDs which are only for sale, not rental, and at inflated prices (\$35–\$40) that make it more logical to order from online stores such as Poker Industries (www.pokerindustries.com) or Hivizone (www.hivizone.com).

Kent Johnson
San Francisco

The fate of PG&E execs

As a multicultural nation we have a great deal to learn from others. Particularly Japan. In that happy land, when a company fails to meet its responsibilities, it's often obligatory for the firm's leader to either resign or commit hara-kiri. Would that the PG&E executives follow either course.

Stanford L. Chandler
San Francisco

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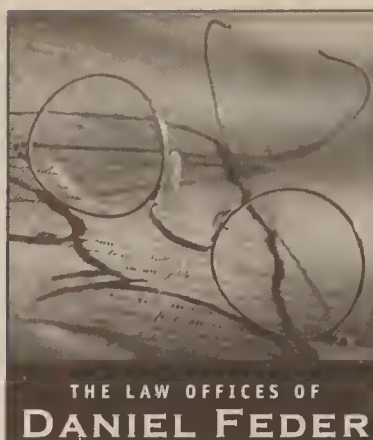
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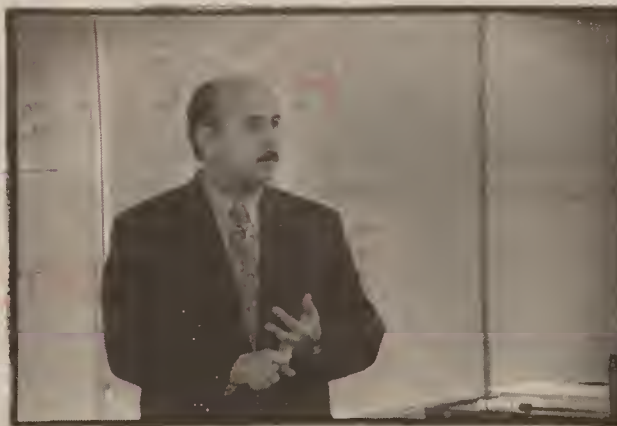
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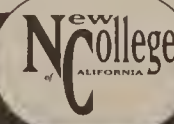
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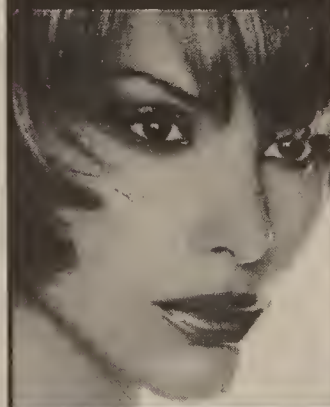
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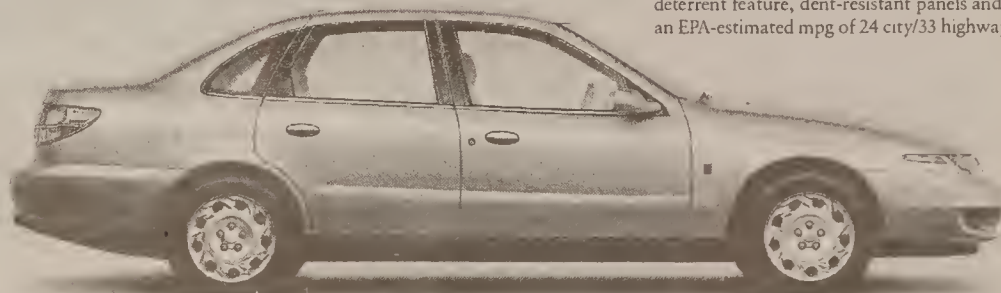
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GABBA GABBA 'BYE!

opinion

by helene vosters

Corporate taggers

Go ahead, call me gullible, but when I heard that a California-based company had developed a laser that could project an image onto the moon and that a major U.S. corporation was poised to be the first to use this exciting new technology, I bought the story, hook, line, and sinker.

The well-executed April Fools' Day hoax was perpetrated by National Public Radio's *All Things Considered*. It told of how LunarCorp, a company founded by Jack Libnitz, a man best known "for convincing the United States government to allow private companies to launch their own satellites," would on April 7, the next full moon, attempt to project the logo of an undisclosed company onto the moon's surface. Visions of Nike's swoosh plastered like a giant smirk onto the moon's face slam-danced in my head.

Now I find myself glancing furtively up at the moon relieved that the joke was on me. But what made the hoax a success was not my gullibility alone but the plausibility of the scenario.

Only 4 of the 50 states — Alaska, Hawaii, Oregon, and Vermont — are billboard-free. Pepsi and the Gap have saturated our buses and infiltrated our schools. Apple has co-opted some of our most revered icons. And Nike has reduced our bodies to advertising backdrops.

But the most insidious of advertising's incursions have been into the psyches of our youth. Several years ago I was facilitating an expressive arts workshop with a group of homeless kids ages 9 through 13. They had their bodies traced onto a sheet of butcher paper and were to proceed in any way they wished to color in their "body maps." The first thing every kid did was draw in the brand name of his or her running shoes. (Nike ranked number one, with Fila placing a distant second.)

More frightening yet, a tattoo-artist friend of mine told me that he frequently turns away youth who want the famous swoosh permanently tattooed on their bodies.

Instead of protecting kids from advertising's onslaught, we persecute a generation raised on corporate branding for adopting, via graffiti, advertis-

ing's own prune directive: to "get up" as often and as visibly as possible. All the while we allow corporate tagging to go virtually unchallenged.

A group of East Bay anti-billboard activists found out the hard way that even rogue billboards enjoy a backdrop of legislative legitimacy. When, in 1998, the Oakland Billboard Coalition launched a campaign to rid Oakland of its plethora of billboards, it discovered that though many of the signs violated zoning regulations, they were protected under California's "lawful erection" (how's that for a name?) provision, which states, "An advertising display is lawfully erected if it has been in existence for a period of five years or longer."

And here in San Francisco things are no better. Last year Sup. Mark Leno put together a list of 50 "monster billboards" that violated city zoning ordinances because of their size or their location.

In contrast Proposition 21, the state's Youth Crime Initiative,

sponsored by such upstanding corporate citizens as Pacific Gas and Electric and Chevron, upped the ante on graffiti by lowering the dollar value of felony vandalism from \$40,000 to \$400 and raising the penalty to a minimum of one year in jail. If you've ever thought of taking out a penknife and scratching your name into a park bench, or even writing your initials into the newly poured cement on the sidewalk in front of your house, you'd better think again.

Maybe we should consider equally harsh penalties for corporate taggers. Cities across the nation could expand their graffiti-abatement programs to include advertising. Concerned citizens could request paint cans and rollers to wipe out unwanted ads, and corporate violators could be fined, forced to paint over their own illegal signs, and company CEOs could be sent to jail. Just a thought.

The bottom line is that when the technology does become available to project images onto the moon (and sooner or later it will), it's not graffiti writers who will be defacing that celestial landmark; it's advertisers. And the question is, what are we going to do about it? ❖

Helene Vosters is a Bay Area freelance writer.

editorials

S.F.: Stop paying PG&E

Shortly after handing out \$50 million in bonuses to its 6,000 highest-paid employees, Pacific Gas and Electric announced it would default on almost \$40 million in property taxes it owed to California counties. The utility owes San Francisco almost \$3 million, and now that PG&E is in bankruptcy, there's no way of knowing when the city will actually get paid.

Although City Attorney Louise Renne has so far done nothing whatsoever to protect the city's interest in the bankruptcy case, at least Treasurer Susan Leal says she is planning to go into court and list the city as one of the company's creditors. That's a basic step, but there's something else the city can do, immediately: stop paying PG&E.

San Francisco — a city that has a federal mandate to operate its own public power system, a city that has its own hydroelectric generating dam — still pays a PG&E bill of about \$2 million a month. Most of that money is for natural gas (which the city uses for heat). But some \$800,000 a month goes to cover PG&E's "wheeling" fees, the money the company charges San Francisco to transmit the city's power over PG&E's lines. Those charges are ridiculously high to begin with: they're part of a terrible deal city officials, led by Renne and then-mayor Dianne Feinstein, negotiated with PG&E back in 1987. And San Francisco officials should be taking every opportunity — especially now that PG&E is in Chapter 11 — to renegotiate better deals.

But in the meantime, since PG&E is refusing to pay its taxes to the city, the least the city can do is suspend monthly wheeling fee payments to the utility until the back taxes are covered. The supervisors should ask the city controller to stop paying those bills — and if the controller balks, the supervisors can simply cut off funding for the payments.

• • •

Sup. Gavin Newsom, in his continuing efforts to demonstrate that he can be tough enough on PG&E to be considered a serious candidate for mayor, called last week for the city's Public Utilities Commission, with the help of the budget analyst and the controller, to conduct an audit of the value of PG&E's property in the city, with an eye toward considering an immediate eminent domain move. On the surface it's a good idea: one of the likely scenarios

of PG&E's bankruptcy filing is an out-of-state suit-or, like Enron, moving in quickly to buy up the company's assets — possibly at an artificially inflated price, to make future eminent domain actions more difficult and expensive. So the city needs to move quickly, before that happens.

But the San Francisco PUC lacks the staff, the expertise, and the credibility to do that sort of audit. The PUC has never shown the slightest inkling of interest in moving toward public power.

It's not entirely clear that the city even needs to do an assessment of PG&E's property before filing an eminent domain action, since an assessment would be done by both sides as part of that legal process anyway. So there's no good reason the city can't take the first steps toward eminent domain right now — and Newsom's measure could simply delay the process. But if the supervisors want a fair estimate of the utility's property in advance, they need to take the PUC out of the picture and assign that task to either budget analyst Harvey Rose or an independent outside expert with experience auditing utilities — and with no ties to PG&E or private power.

And if the supervisors are going to audit PG&E, there's another big area they ought to examine: the flow of Hetch Hetchy power at PG&E's Newark gate. That's where the city's hydroelectric power enters the PG&E system. How much power goes in every hour, how much is transferred instantly to city uses and to the Turlock and Modesto Irrigation Districts, and how much disappears into PG&E's grid? Does PG&E "bank" San Francisco's power and use it later, without paying interest? Is the city getting shortchanged on the accounting? Is the power properly conserved, or does some of it just get lost? Two audits — an audit of the books and an energy-usage audit — could save the city millions of dollars.

As Savannah Blackwell reports on page 13, PG&E isn't acting like a passive company desperate for financial help. The bankruptcy filing was part of a secret strategy to undermine what little is left of regulation in California. San Francisco officials need to be fighting back, just as aggressively, to collect every dime PG&E owes the taxpayers and to replace the expensive, unreliable dinosaur with cheap public power — right now. Today. ❖

No business-tax deal

The "filthy 52" — big businesses that are trying to screw the city out of millions in tax dollars — have insulted the Board of Supervisors, insulted the city of San Francisco, and made it abundantly clear that they aren't operating in good faith. As Gabriel Roth reports on page 13, the supervisors voted April 16, 7-3, to offer a lucrative settlement in the filthy 52's lawsuit against the city — and at press time, the lead attorney for the plaintiffs rejected it.

We thought the settlement offer was a mistake from the start — and now the matter is as clear as it can be: The supervisors should refuse to deal with these companies any further. Even if the plaintiffs change their minds, the offer should be revoked — and there should be no more deals.

The plaintiffs, companies including General Motors, Pacific Gas and Electric, Hearst, the Gap and others, argue that the law requiring them to pay a levy on either payroll or gross receipts, whichever tax comes out higher, is unfair. So far the courts have agreed with them.

But Sup. Matt Gonzalez — an experienced trial lawyer — argued persuasively at the April 16

board meeting that the legal issues are so unclear that the city should not give up millions in tax revenue without a further fight, and we agree. We're not even sure what the actual financial risks are; the numbers are still very fuzzy.

In fact, the biggest problem with this proposed settlement was that City Attorney Louise Renne, who negotiated it, couldn't, or wouldn't, answer all the lingering questions. (She wouldn't even tell Sup. Chris Daly the names of the supposed "outside experts" she consulted for advice. She won't say whether her husband's big-business law firm represents any of the plaintiffs, either.)

The supervisors who supported this settlement — particularly board president Tom Ammann, who worked up until the last minute to cut a better deal for the city — should be furious. They offered too much, and even that wasn't enough. The board should be moving immediately to draft a new tax plan that would hit these plaintiffs for every penny they might win in court, and more. And in the meantime, all settlement talks should end. ❖

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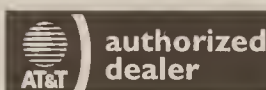
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ALERT

The Sunshine Ordinance Task Force holds its monthly meeting this week, during which the city attorney is expected to respond to allegations of conflict of interest. The allegations stem from her office's position that it can provide counsel to the task force while representing other city agencies. Also likely to be on the agenda: the Human Rights Commission could face yet another hearing on the complaint filed by an ousted HRC committee member last fall — the same complaint that was handed off to the state Attorney General's Office for an opinion. **Tues/24, 4 p.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 408, S.F.** (415) 554-7724.

Busted!

PG&E's secret strategy: more deregulation

By Savannah Blackwell

One of Pacific Gas and Electric's senior vice presidents, Dan Richard, came to a brown-bag media lunch at the office of KGO, channel 7, last Wednesday, and his remarks were among the clearest indications to date of PG&E's carefully orchestrated campaign to get rid of the last bit of regulatory control the state still has over private utilities.

His comments — confirmed by a secret memo leaked to the *San Francisco Chronicle* last week — demonstrate the astonishing arrogance that still reigns at a time when PG&E's public credibility is collapsing faster than the company's cash flow. In short, PG&E is still unwilling to admit that deregulation was, and is, a bad idea. Instead, the company insists that the state should deregulate even more.

Richard complained that the California Public Utilities Commission (which consumer activists say has been more than friendly to PG&E) has helped drive the company bust by refusing to lift the freeze on rate hikes — a freeze the utilities themselves supported as part of the 1996 deregulation bill.

By refusing to lift the freeze, the CPUC has helped protect 13 million customers from the "rate shock" experienced by customers of San Diego Gas and Electric Company last summer. And it has left PG&E holding what its

representatives describe as a \$9 billion bill. (Consumer groups say the real bill is much lower — closer to \$4 billion — and that PG&E's parent company has plenty of cash to pay the bills.)

Richard's remarks were just one piece of the growing body of evidence pointing to the fact that PG&E's bankruptcy filing is part of a secret strategy to save its private monopoly power in California. Indeed, the evidence is everywhere: • In January, when the *Chronicle* published an article criticizing the state for being slow to react to skyrocketing costs, Richard laid blame at the door of the CPUC. He said the agency had prevented the company from signing long-term contracts last summer that would have helped the utility bring down the price it pays for power.

In reality, CPUC sources said, the reason the agency did not sign off on what PG&E wanted last summer was that the utility was demanding that the agency either give up all its oversight over PG&E's contracting process or guarantee that if the company lost money in the deal, the ratepayers would get stuck with the costs.

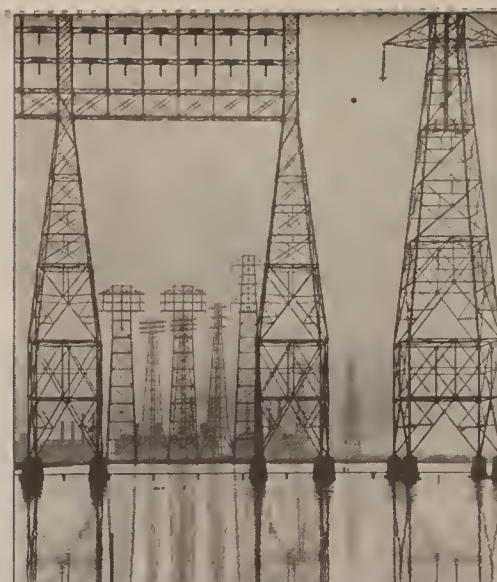
• The company's April 6 federal lawsuit seeking to force ratepayers to cover the entire cost of the debt incurred buying high-priced wholesale power boils down to a fundamental challenge to the CPUC's right to control regulatory

relief — namely, to set rates — consumer activists say. "That lawsuit is saying the state illegally implemented a rate freeze," Matt Freedman, staff attorney for the Utility Reform Network, told us.

• By all accounts the "deal breaker" in the talks between Gov. Gray Davis and PG&E was the utility's demand that the agency lose its control over rates for PG&E customers. "They wanted to neuter the CPUC," Freedman said.

• PG&E's bankruptcy lawyers moved to establish federal judge Dennis Montali's authority over the CPUC by demanding that he issue a restraining order against the CPUC's regulatory change to PG&E's accounting methods. A lawyer for the CPUC called the move a "declaration of war."

CPUC commissioner Carl Wood told us he agrees that PG&E is trying to use bankruptcy to get out from under regulation. "Deregulation," Wood said, "was based on a fiction — which is that competition is possi-



PG&E's new line: Bankruptcy is part of a carefully orchestrated campaign to get rid of the last bit of regulatory control the state still has over private utilities.

ble in the industry." He said that PG&E's campaign against the CPUC was inappropriate. Indeed, Wood said that the CPUC needs to go back to the days when it acted as the consumers' advocate and protector.

PG&E, Wood said, "wants to be free of regulation so they can go out and make more money. But that's not in the public interest." ♦

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

Unsettling

Corporate lawsuit may continue, despite supes' offer

By Gabriel Roth

It was the biggest decision of their career so far. San Francisco's supervisors — most of them in office barely three months — had to choose between handling big corporations millions of dollars and risking much more.

At their April 16 meeting, the supervisors took the cautious approach, unwilling to jeopardize the city treasury. And then they found the matter taken out of their hands.

The board was faced with a lawsuit from some 50 companies, who challenged the city's business-tax structure. The companies say the tax system could potentially discriminate against firms based out of town. Seven of the 11 supervisors voted to offer the firms \$58 million to settle the case.

But the lead attorney for the corporations wouldn't take it.

While the board debated the offer, the attorney, Charles Ajalat, phoned Sup. Aaron Peskin from Los Angeles. He left a message for Peskin announcing that the deal was off.

"This is one megalomaniac lawyer who has managed to control dozens of corporations," Peskin said. "He's looking out for himself as much as his clients."

It's not clear whether the suit's plaintiffs — a roster of big-business interests including Bechtel, Pacific Gas and Electric, Levi's, and the Gap — will take Ajalat's advice.

Ajalat's demands are unusual. Sources close to the deal say negotiations broke

down when the attorney demanded that the settlement money be paid immediately.

"Putting together \$50 million takes a little time," Peskin told us.

Ajalat was not available for comment at press time. In a story in the April 17 *San Francisco Chronicle* he said his clients would consider accepting a payment schedule closer to what the city proposed. But he left open the possibility that they would proceed with the litigation.

Peskin had advocated settling the case, even when some of his board colleagues had pushed to fight on. He says that if the case continues, the city is ready for battle.

"The Board of Supervisors has tried in good faith to settle this matter," he said. "Now [the companies] don't want to settle for the amount of money they agreed to. If you leave us no choice, we will fight you in the courts, fight you in the court of public opinion, and fight

you in the streets."

That's what some board members wanted all along. Sup. Matt Gonzalez believes City Attorney Louise Renne is overestimating the damages the city would have to pay should it lose.

At their April 9 meeting the supervisors considered offering \$64 million to settle the case. After Peskin and board president Tom Ammann negotiated with Ajalat, they reduced the settlement offer to \$58 million. With the cost of financing the deal over 10 years, the total hit to the city treasury would be almost \$80 million.

Sups. Chris Daly and Gerardo Sandoval sided with Gonzalez and voted to reject the settlement. (Sup. Gavin Newsom recused himself from voting because of a conflict of interest: his wine store does business with one of the suit's plaintiffs.) Sandoval called the offer a handout to big business. It won't be small companies collecting the money, he said: "It's only the fat cats, as

usual. These companies are getting a windfall, which is reprehensible."

♦ ♦ ♦

The debate over the settlement proposal presented the unusual spectacle of a supervisor publicly arguing with the city's lawyers over legal strategy. Gonzalez and Karen Snell, a private attorney contracted by Renne to work on the case, went back and forth over statutes of limitations, applicable precedents, and the predispositions of the appellate panel assigned to the lawsuit.

Their biggest disagreement was over the potential cost of fighting and losing the case. Gonzalez said the likely penalty would be less than \$50 million — and possibly nothing at all. Snell said the city would stand to pay \$103 million, making a settlement deal potentially prudent.

Gonzalez reminded his colleagues on the board that when they first considered the issue, they were warned the lawsuit

See "Lawsuit," page 17



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news

s.f. confidential by gabriel roth

If the first district-elected Board of Supervisors in 20 years has accomplished one thing in its first 100 days, it's this: The myth of the progressive machine is dead. Unlike the monolithic Mayor Willie Brown bloc of yore, the new supervisors make their own decisions, forge their own alliances, and indulge their own disputes.

Two trends are clear, thanks to a few key votes. The live-work moratorium, the municipal utility district (MUD) initiative, and two tenant-friendly measures have

established a conservative wing, made up of Tony Hall, Gavin Newsom, and in some cases Leland Yee. And in a couple of votes, Tom Ammiano, Chris Daly, Matt Gonzalez, and Gerardo Sandoval emerged as the board's left flank.

Meanwhile, the internal dynamics among the supervisors are informed by coming reelection struggles and the emerging mayor and state assembly races. How are the supes positioning themselves, and what have they accomplished so far?

Supervisor	Record	Spin
 Tom Ammiano	Thanks to the new board, he's just scored his greatest legislative victories to date: the live-work moratorium and a law levying affordable-housing fees on commercial developments, which passed the same day. As board president, he sometimes has trouble managing public comment; fixed guidelines should help.	The board's Young Turks give him a new gravitas: when Chris Daly and Willie Brown were at each other's throats, it was Ammiano who played peacemaker. Watch him build a legislative record and act presidential in preparation for a mayoral run. Watch his opponents try to identify him with every one of the board's missteps.
 Chris Daly	Just what he promised: measures to help tenants, residential-hotel dwellers, and homeless people. His most ambitious proposal so far would restrict tenancies in common; the test will be his ability to negotiate eight votes for it. One worrying note: his broad dismissal of open-government concerns.	Establishing himself as the uncompromising diehard who tells the mayor he's full of shit. That won't help him win higher office, if that's what he wants, but it might make him a hero to his constituents.
 Matt Gonzalez	Big fights and good causes: he's spearheading the public power push and the opposition to the business-tax suit.	An uncompromising left-winger, he doesn't much care if you like him or not. He may still want to be district attorney, but he's certainly not focused on citywide electability. Seemingly unconcerned by the brouhaha that followed his remarks about taking over the Housing Authority. Only supervisor to be quoted in the <i>San Francisco Chronicle</i> asking, "What is modern art, really?"
 Tony Hall	He's already racked up the worst voting record on the board, opposing the MUD initiative, the rent pass-through ban, the live-work moratorium, and the anti-Ellis Act resolution. He and Newsom are pushing a malodorous public power charter amendment. And his new live-work legislation would allow the whole city to enjoy the loft craze that has done so much for the Mission District.	I have no idea where he thinks he's going, and I doubt he does either.
 Mark Leno	He'll never be a crusader, but he's been on the side of the angels on almost every vote this term. He deserves credit for his advocacy for transgender people: unlike most of his past initiatives, giving sex-change benefits to city workers probably pissed some people off.	With Newsom whining, Ammiano taking credit and blame for the entire board, and Yee marginalized, Leno remains the most inoffensive of the board veterans, holding the middle ground and rising above the fray. Rumor has it he's the machine's designated candidate for Carole Migden's state assembly seat.
 Sophie Maxwell	A solid vote. She's held hearings on environmental and social issues in the southeast. She's picking the right causes; now it's time for her to step up to the plate with some substantial legislation.	With two years before she's up for reelection, her first concern is her district. But she's a notable calming influence on a sometimes fractious board.
 Jake McGoldrick	His first initiatives have been structural, and ambitious: a community-based planning process and a move to diminish the mayor's appointment power. He can be too trusting when talking to city staffers; he'll get cynical soon enough.	A shoo-in for most erudite supervisor: so far he's quoted Edmund Burke, Tom Paine, and Smokey Robinson and made references to <i>Romeo and Juliet</i> and Plato's <i>Protagoras</i> . (He suggests we follow the example of Prometheus rather than that of his brother Epimetheus, in case you were wondering.)
 Gavin Newsom	On the previous board, he usually voted with the majority. This term, on the big issues he mostly votes with the minority. In both cases, though, he's on the wrong side. At least he's consistent. He said no to putting the MUD on the ballot, no to implementing the tenant-friendly Proposition H, and no to urging the repeal of the Ellis Act.	Word is that Newsom is Brown's heir apparent. He's spent most of the past few months getting into spats with his colleagues and blasting district elections. Our prediction: he spearheads a campaign to return to at-large voting while building up his mayoral profile.
 Aaron Peskin	Loves to ask tough questions of city staffers; he's led several of the liveliest city hall hearings in years. So far he's been a good vote, but he's waffling on tenancy-in-common regulations and the MUD.	He wants it known that he's here to put the city's house in order: he's leading the charge against the mayor's patronage hiring and the Planning Department's neglect of developer fees. And he always has at least one eye on his district.
 Gerardo Sandoval	The biggest surprise on the new board: Sandoval, a relative unknown from a conservative district, is shaping up as a solid progressive, backing every good cause to come before the board (despite some stalling on the MUD initiative). On both the privatization of Marina Yacht Harbor and the business-tax settlement, he was one of just three supes voting no.	Last week he asked for a report on any city contracts held by the "filthy 52," the companies suing to overturn San Francisco's business-tax structure. If he leads a push to revoke those contracts, he'll establish himself as a crusading anti-downtown populist.
 Leland Yee	Poor. He was the only supe to vote against an appropriation of funds for senior services; he also opposed implementing Prop. H and the anti-Ellis Act resolution.	On the previous board Yee was known as an independent. Now, sources say, he's in and out of the mayor's office so often he doesn't bother to knock. Expect him to run for the 12th assembly district with machine backing.

The key votes

Putting the MUD on the ballot (Feb. 12): 9-2. Voting no: Hall, Newsom. Live-work moratorium (Feb. 12): 9-1. Voting no: Hall. Excused: Newsom. Implementing Prop. H (Feb. 20): 8-3. Voting no: Hall, Newsom, Yee. Risking privatization of Marina Yacht Harbor (March 5): 8-3. Voting no: Ammiano, Gonzalez, Sandoval. Settling business-tax lawsuit (April 16): 7-3. Voting no: Daly, Gonzalez, Sandoval. Excused: Newsom.

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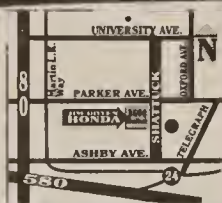
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PUBLIC NOTICE

MEETING FOR THE PRESENTATION OF THE RESULTS OF A PLANNING AND FEASIBILITY STUDY ON ADDING A BICYCLE/PEDESTRIAN/ MAINTENANCE PATH TO THE WEST SPAN OF THE SAN FRANCISCO-OAKLAND BAY BRIDGE

What's Being Planned: The California Department of Transportation (Caltrans) and the Metropolitan Transportation Commission (MTC) are preparing to present the findings of a feasibility study addressing the issue of adding a bicycle/pedestrian/maintenance path to the West Span of the San Francisco-Oakland Bay Bridge (SFOBB). The West Span of the SFOBB stretches 2.2 miles from San Francisco to Yerba Buena Island.

Where You Come In: You are invited to attend a presentation by Caltrans and the Metropolitan Transportation Commission of the feasibility study findings on the bicycle/pedestrian/maintenance path study. Caltrans, MTC, and their consultants will provide a brief overview of 1.) how the study was conducted, and 2.) the analysis of the alternatives taken under consideration, and 3.) the conclusions from the study. There will also be a discussion of how the public input gathered at the two previous meetings held in September and October, 2000, expressly for that purpose, were incorporated in the feasibility study findings.

When And Where:
Date: Wednesday, May 2, 2001
Time: 6:00 PM to 8:30 PM
Presentation to begin at 6:15 PM
Place: PUC Building, Cafeteria
505 Van Ness Avenue
San Francisco

Contact: Individuals who require documents in alternative formats are asked to contact the Caltrans District 4 Public Information Center at 1-800-696-5408. TDD users may contact the California Relay Service TDD line at 1-800-735-2929, or Voice line at 1-800-735-2922.

For more information about this project or any other transportation-related matter, please call the Caltrans Public Information Office at 1-800-696-5408, or write to:

Harry Y. Yahata
District Director
Department of Transportation
P.O. Box 23660
Oakland, CA 94623-0660

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- Adjust parking brake if needed
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- Inspect coolant system
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- Check & top off fluids
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- Lubricate chassis
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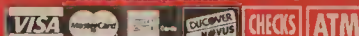
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news **guard**

Abortion option's quiet arrival RU-486 available at area clinics

By Tali Woodward

When the "abortion pill" was approved by the United States Food and Drug Administration in September 2000, opponents predicted wild and indiscriminate baby-killing, while supporters claimed the drug would revolutionize women's health.

So you'd think the public would have had some clue when the little white pill at the center of all the controversy started being used. But many people don't know that mifepristone — also known as RU-486 and the "missy pill" — has been available to women across the country for months.

Health care providers may be hesitant to publicize the option because of concerns that President George W. Bush's administration will restrict its use — or just because of the larger battle over abortion. It's possible the lack of attention stems from the fact that a similar drug has been quietly used in women's clinics and private doctor's offices for years. In any case, local clinics are now dispensing mifepristone, and though they stress it's not a cure-all, they herald its arrival as a triumph for the pro-choice movement.

Yet mifepristone is not fast-acting, risk-free, or appropriate for many pregnant women. Under FDA rules it can only be used within 48 days of a woman's last period, giving her little time to confirm the pregnancy and make a decision about whether to have an abortion. Multiple clinic visits are required, and a more traditional surgical abortion may become necessary in the rare case in which

the drug does not work (it has a 95 percent effectiveness rate).

Jana Cunningham of Planned Parenthood Golden Gate — which has been offering mifepristone at its nine Bay Area clinics since February — told us that the pill is still an important option for women. "It offers a very early, very safe abortion — it can actually be done earlier than a surgical abortion," Cunningham said. She added that access is particularly meaningful in rural areas, where some doctors have indicated that even if they don't perform surgical abortions, they might be willing to dispense mifepristone.

Because mifepristone has been approved specifically for medical abortion, doctors are more likely to offer it or prescribe it when asked. Methotrexate, the similar drug that some doctors have been using, technically is approved only for the treatment of cancer, arthritis, and psoriasis. It works slowly — sometimes taking as long as three weeks — while mifepristone works within a couple of days.

Women can still "expect bleeding or spotting for an average of 9 to 16 days," according to Danco Laboratories, which manufactures and distributes the U.S. version of mifepristone, under the name Mifeprex.

Cunningham said that neither drug is prescribed very frequently by Planned Parenthood Golden Gate, accounting for only 10 percent of the abortions provided by the organization. She said that while each one costs the same as a surgical pro-

cedure, "it's not an option for low-income women right now." Medi-Cal covers surgical abortions, but mifepristone has yet to make it through the bureaucratic tangle and onto Medi-Cal reimbursement forms. Advocates expect the process to be completed shortly.

Still, Mifeprex is unevenly available and used. At Buena Vista Women's Consultation Center more than a quarter of patients who are in the early stages of pregnancy choose to have a nonsurgical abortion. But Choice Medical Group, one of the area's largest women's health clinics, does not offer nonsurgical abortion.

Meanwhile, Bush, who has criticized the FDA's approval of mifepristone, has asked the secretary of the Department of Health and Human Services to review the pill's safety. Though it would be difficult to remove the pill from the market, DHHS could recommend labeling restrictions or require a registry of doctors who prescribe the drug. A bill that would restrict the pill's use — by requiring that doctors who prescribe it be "legally empowered" and trained to perform surgical abortions and also have admitting privileges at a nearby hospital — is making its way through Congress. Women's health advocates say that if it passes, the bill will effectively undo the hard-won victory that finally got mifepristone on the U.S. market a full decade after its initial use in Europe. ❖

Leah Sheldon contributed to this report.
E-mail Tali Woodward at tali@sfbg.com.

5 Ways to Celebrate Earth Day, Save Energy, Save our Planet and Have Fun!

APRIL 21 & 22

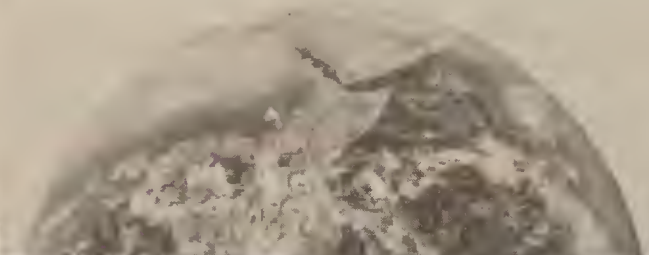
1. The bike stops here! The bus stops here! Ride your bike or take public transit to the Academy Earth Day Weekend and get in free! Secure bike parking is provided by the S.F. Bike Coalition (415-431-2453).

2. On Sunday at 11:30 a.m. and 1:30 p.m. the Banana Slug String Band will teach you and your kids about ecology with great music, good humor and lots of fun. For information about natural gardening call the S.F. League of Urban Gardeners (S.L.U.G.) at 415-285-7584.

3. Come to the Academy any time Saturday or Sunday between 10 a.m. and 5 p.m. for your chance to win free bicycles, energy efficient light bulbs, Muni Fast Passes, Composting bins and more. For info about recycling call the S.F. Recycling Program at 415-554-3400.

4. Sunday at 1:30 p.m. come listen to a U.S.G.S. Research Geologist talk about the future of fossil fuel. Stop by the Union of Concerned Scientists table and learn the environmental solutions to the energy crisis in California, which is now spreading across the nation. Or contact Union of Concerned Scientists at 510-843-1872.

5. Celebrate Earth Day Weekend at the Academy. There are mini-Research Tours, Docent-led Tours, presentations and exhibits about our beautiful blue planet. All free with Academy admission. Call 415-750-7145 or www.calacademy.org.

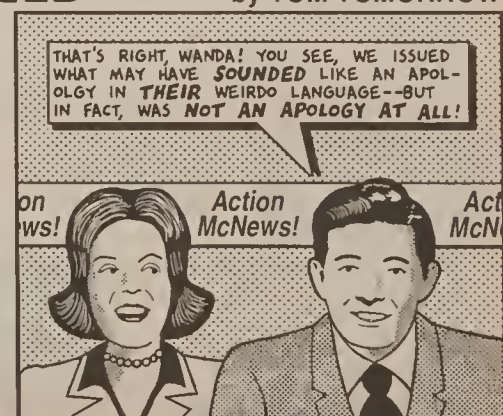
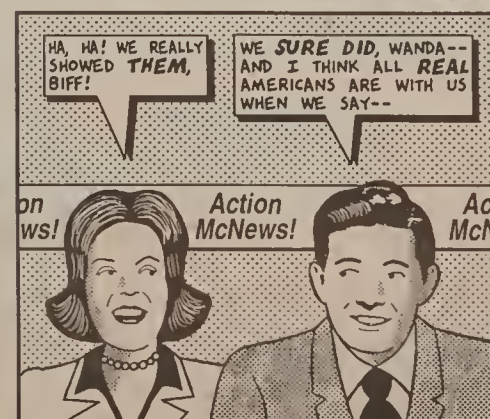


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THIS MODERN WORLD

by TOM TOMORROW



Lawsuit

From page 13

could cost as much as \$800 million. The city attorney, he said, first presented the board with "a very doom-and-gloom scenario. [After] a bit of probing and some public comment, it's nowhere near the numbers originally being put against us."

The other supervisors were impressed but not convinced. "I would like to commend Supervisor Gonzalez on his brilliant legal arguments," Sup. Jake McGoldrick began, before Gonzalez cut him off. "Jake, just vote with me," he said.

But in the end Renne's argument won out. "I have to listen to our attorneys," McGoldrick said. "They're the ones who have been studying the issue. They have a whole team."

Just who is on that team is not clear. Renne's office brought in Snell for her expertise in the kinds of constitutional issues the businesses are raising. (Last year Snell branched out: she represented development kingpin Joe O'Donoghue when he threatened KPFA-FM host Dennis Bernstein and Media Alliance director Andrea Buffa with a libel suit. No such suit was ever filed.)

But it's not certain whether Renne has consulted with any tax law experts. At the April 9 meeting she assured the supervisors that she had. But when Daly asked for more information — even the names of those experts — she demurred.

Daly repeated the request in an April 11 letter and at the April 16 meeting. Renne continued to refuse. Telling the board members the experts' names, she said, even in closed session, "would be counter to any litigation strategy we might have."

The supervisor was visibly frustrated with Renne's recalcitrance. "Thank you for making corporate greed as painless as possible," he told her.

Daly was echoing the position of progressive activists who testified against the settlement at earlier board hearings. The People's Budget Collaborative, a coalition that pushes for increased social services and corporate taxation, led the opposition; in recent weeks they were joined by the San Francisco Labor Council and the *San Francisco Examiner*.

A number of supervisors addressed the activists' concerns, vowing that the corporations weren't off the hook. Ammann pushed a good-cop/bad-cop strategy. He asked the firms to voluntarily return the proceeds of the settlement to the city, as some have tentatively offered to do — and he proposed a re-vamping of the tax laws to ensure that big business pays its fair share. The board can't raise taxes without a vote of the people at a general election; the next opportunity is in November of next year.

Sup. Tony Hall, who supported the settlement, steered clear of anticorporate rhetoric, saying only that he didn't feel comfortable gambling with the public's money. During the meeting he got up to confer with Nathan Nayman, executive director of big-business lobbying group the Committee on Jobs. ♦

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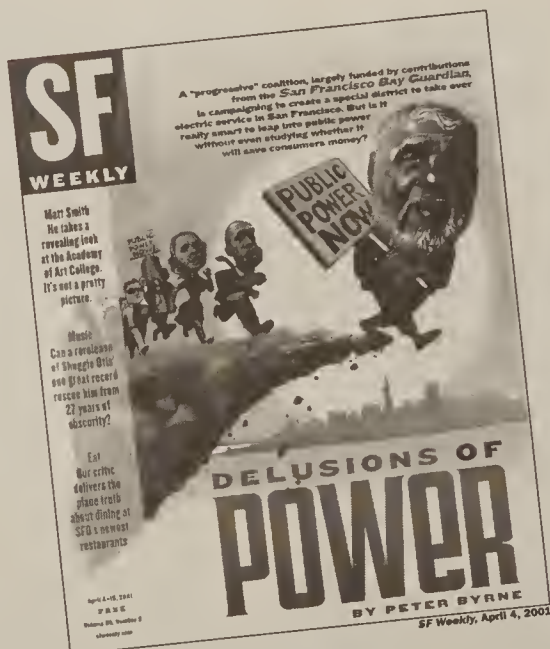
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April 19, at 5:30 p.m.
Thursday "Peace Hour"
Peace Corps Office
333 Market St, 6th Floor

April 19, at 6 p.m.
Univ. of San Francisco
University Center, Room 419

April 25, at 6 p.m.
Peace Corps Birthday Party
UC Berkeley, MLK Student Union
Tilden Room, 5th Floor

April 27, at noon
Friday "Lunch Break"
Peace Corps Office
333 Market St, 6th Floor



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news

alerts

by camille t. taiara

Confront the PUC

Wednesday, April 18, voice your concerns about the energy crisis at a community forum organized by the Coalition for Public Power Now and featuring members of the California Public Utilities Commission, the state agency that recently voted to increase PG&E rates by up to 46 percent. 7-9 p.m., Cesar Chavez Elementary School, 825 Shotwell, S.F. (415) 255-7296.

Colombia update

Thursday, April 19, get the facts you need to oppose the U.S. administration policy on what could become our "next Vietnam," at a report-back with activists from Fellowship of Reconciliation, Global Exchange, and Witness for Peace who recently returned from Colombia. 7 p.m., Centro del Pueblo, 474 Valencia, S.F. \$5. (415) 495-6334.

'Live from Death Row'

Friday, April 20, San Quentin death row inmate Kevin Cooper talks via speakerphone about his struggle to access DNA testing, at an event featuring anti-death-penalty activist David Bernstein and Socialist Action's Jeff Mackler, national coordinator of the defense of Mumia Abu-Jamal. 7:30 p.m., Socialist Action Bookstore, 3425 Cesar Chavez, S.F. \$5, free for students and the unemployed. (415) 821-0459.

Keepin' it green

Saturday, April 21, help restore a community garden at the Candlestick Point State Recreation Area by planting native trees, refurbishing plots, and constructing a composting system. 10 a.m.-2 p.m., 1150 Carroll, S.F. (415) 671-0145, ext. 3.

Pedal power

Monday, April 23, join the San Francisco Bicycle Coalition, Rails-to-Trails Conservancy, and Madrina Group at one of two planning meetings to help shape a proposal for an urban bikeway through an abandoned rail corridor connecting the Mission District to South of Market. 8:30-9:30 a.m. and 5-7:30 p.m., Southern Exposure Gallery, 401 Alabama, S.F. (415) 431-BIKE, ext. 2.

Globalization and hunger

Tuesday, April 24, Food First and the Institute for Food and Development Policy screen *The Global Banquet: Politics of Food*, a two-part documentary detailing how the globalized economy has exacerbated hunger and poverty worldwide. Food First codirector Anuradha Mittal, who is featured in the film, facilitates a discussion. 7:30 p.m., New College of California, main theater, 777 Valencia, S.F. Free. (510) 654-4400.

Frankenfood alert

Tuesday, April 24-Wednesday, April 25, attend a Genetic Engineering Education Network workshop on the health and environmental risks of genetically engineered food, including what questions to ask your grocer. Then, join Greenpeace, the Center for Food Safety, and others at a demonstration protesting the Food and Drug Administration's failure to regulate genetically engineered products. Workshop Tues/24, 7-9 p.m., Grand Lake Neighborhood Center, 530 Lake Park, Oakl. Free. (510) 653-6326; demonstration Wed/25, noon, Food and Drug Administration, 1301 Clay, Oakl. (415) 512-9026.

Surveillance in the digital age

Tuesday, April 24, author and Santa Clara University law professor David D. Friedman discusses encryption versus surveillance on the Web and how technological developments will affect political and civil freedom, at an independent policy forum sponsored by the Independent Institute. Call to RSVP. 6:30-8:30 p.m., Independent Institute, 100 Swan Way, Oakl. \$10. (510) 632-1366. ❖

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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Friday, April 20-Saturday, April 21, join the Mission Anti-Displacement Coalition, Just Act, and the Coalition to Stop the Free Trade Area of the Americas in a massive march and rally against eviction profiteers, gentrification, and neoliberal trade policies that undermine labor, democracy, the environment, causing worldwide displacements in the interest of corporate profits. The next day, show your support for migrant laborers displaced and exploited by neoliberal policies at a march and rally for immigrant rights featuring speakers Sup. Chris Daly, Carlos Petroni of the Papers-for-All Campaign, Victor Menotti of the International Forum on Globalization, and others, as well as live music, street theater, and spoken word. The actions take place in conjunction with weekend-long demonstrations in cities throughout the hemisphere, as leaders of 34 countries meet at the Summit of the Americas in Quebec City to further plans for the Free Trade Area of the Americas, a secretive business deal that would expand NAFTA throughout the hemisphere and create the world's largest free market zone. Antigentrification march and rally Fri/21, assemble at 3:30 p.m., Powell and Market, S.F.; march begins 4 p.m.; rally 5:30 p.m., Portsmouth Square, Kearny and Clay, S.F. (415) 553-3418 or (415) 504-8254, ext. 41. Immigrant rights march and rally Sat/21, assemble at noon, 24th St. and Mission, S.F.; march 1 p.m.; rally 1:30-4 p.m., Precita Park, Folsom and Precita, S.F. (415) 731-7924 or (415) 647-4141. ❖



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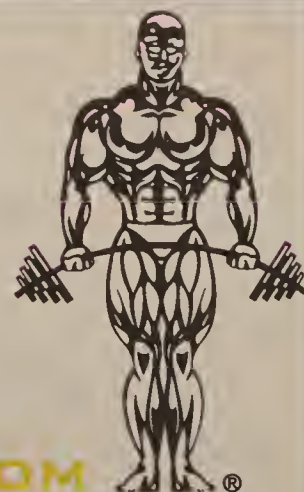
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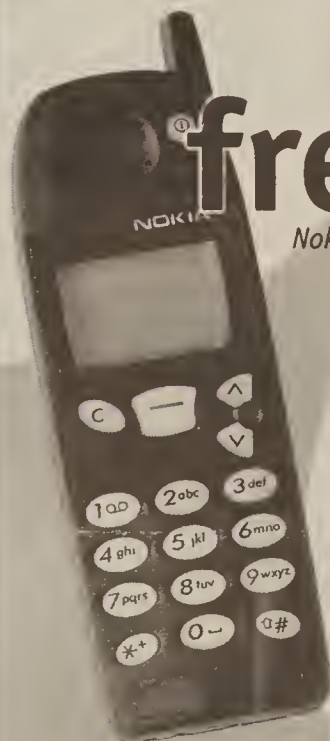
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Sleepless nights

Whether you're in a shelter or on the street, city homeless policies aren't helping. *By Cassi Feldman*

Kimberly Scarbo and her baby spent the first week of April at the St. Paul residential hotel thanks to a \$250 check from a local nonprofit. After that, like many homeless families, they were thrust back into the city's shelter system while waiting for a more permanent home. Scarbo's vibrant red hair and freckles are at odds with the circles under her eyes. She's desperate to find a safe place for her nine-month-old son, Josue, whose life depends on a heart monitor.

Even with his medical problems, she told the *Bay Guardian*, they still weren't considered high priority by Connecting Point, the agency that oversees family referrals for emergency shelter. After losing so much, she said, "Now I'm at risk of losing him."

A look at city statistics wouldn't offer Scarbo much hope. There are at least 2,000 homeless families in San Francisco. The waiting list for public housing is years long, and most Section 8 rental vouchers expire before recipients can find places to use them. Seventy percent of families who exit the shelter system will be forced to leave San Francisco to find housing, said Maggie Donahue, the director of Housing and Homeless Programs for the Department of Human Services.

Donahue and her colleagues wisely point out that only long-term solutions can bring an end to homelessness. But, activists say, the city isn't putting its money where its mouth is. It isn't allocating enough funding to keep people housed, but it isn't spending enough on emergency shelters either. The result is more people on the streets and a cycle of poverty that can last for generations.

"Even if people are doing everything they're supposed to be doing, they still can't necessarily find housing in six

months," said Rebecca Vilkomerson, policy and advocacy director for Homeless Prenatal Program, a local nonprofit. By helping parents tackle prohibitive move-in costs, HPP successfully moved 250 families out of the shelter system last year. Unfortunately, the group used up its \$75,000 budget for move-in grants in the first six months of last year, and its request for more funding in this year's budget went unheeded by DHS. Other initiatives suffered the same fate. Out of two programs that offer rental assistance, one was underfunded, and one wasn't funded at all.

"We didn't have a lot of flexibility this year because of the anticipated deficit," said Donahue, who told us DHS's funding was determined by the Mayor's Office. "It's looking like a really challenging budget year for the city." Vilkomerson and others don't accept that argument. For example, they say, the city could cut some of the funding used to punish "quality of life" crimes committed by the poor (see "Mean Streets"). If city money were spent more efficiently, they add, the financial need of homeless organizations would eventually decline.

Without other options, families like Scarbo's are forced to rely on the city's shelter system. Despite the addition of a fourth family shelter last month, there are still a hundred families stuck on Connecting Point's waiting list each night. At a hearing held by a Board of Supervisors committee April 3, homeless mothers demanded that the city implement the "no turnaway" policy adopted three years ago.

If you listen to local officials, that may be impossible. "There's

always going to be a waiting list for shelter," said Trent Rhorer, DHS acting director. Rhorer blamed the shortage on the fact that San Francisco is a magnet for people from other counties who need services.

That's not good enough for Stephanie Hughes. When she and her five children were displaced by a fire, she was forced to move them into a scrap yard. "Hillary Clinton says it takes a village to raise a child," she told the supervisors. "Where's this village? No one was there for me and mine."

Single adults in the shelter system are

just as frustrated. Since the Mission Rock shelter closed in 1999, most men and women have to win a nightly "lottery" to get a bed at Multi-Service Center North or South, the city's largest shelters. You wouldn't know it from the news coverage, but a proposal to reorganize these shelters was at the center of the overplayed March 30 spat between Sup. Chris Daly and Mayor Willie Brown.

Though the shelter redesign meetings were open to the public, some participants say the resulting plan, released in February, is a far cry from what they envisioned: MSC North would become

available exclusively to those who accepted mandatory social services such as drug treatment and job training, leaving the 346-bed MSC South as one of the city's only no-strings-attached emergency shelters. Metal chairs would replace mats at MSC South, and 100 extra beds would be added to its already crowded second floor.

"I just feel like it was a containment exercise, a snow job," said Ron Rucker, a homeless representative on the committee. After he attended countless meetings and helped to survey 400 homeless people, he said, the plan barely reflected his input.

Allison Lum of the Coalition on Homelessness, acknowledges that one-on-one "case management" services are good for some people but should not be a requirement for a bed. "What we're hearing from homeless people is that what's being offered may not be helpful to that particular person," she said. "Mandatory services come out of wanting to manage people, not help them."

George Smith of the Mayor's Office on Homelessness dismissed her concerns. He told us his office had worked with homeless focus groups and tried to provide "what they were asking for." He added that he was open to negotiating certain aspects of the plan, and since our interview some positive changes were made.

Regardless of how many details are amended, Paul Boden, director of the coalition, told us the process is inherently flawed. "No one is increasing capacity," he said. "This is just another layer of upper-income managers redesigning a system that's inadequate — and pitting people against each other in the process." ❖

E-mail Cassi Feldman at cassi@sfbg.com.

Mean streets

Ken Moshesh made a terrible mistake on Jan. 18: with nowhere else to sleep, he curled up on the porch of a boarded-up wooden building in Berkeley. He was woken at 11 p.m. by a police officer and, since he'd been caught sleeping outside before, was brought to county jail.

Moshesh's experience is familiar to homeless people throughout the Bay Area. California Penal Code, section 647j, prohibits lodging in "any building, structure, vehicle, or place, whether public or private, without the permission of the owner or person entitled to the possession or in control of it." Homeless advocates say the

police use this law to crack down on street campers selectively and without warning in the middle of the night, confiscating possessions and issuing citations.

But Moshesh's story is different. Rather than agree to the usual "stay-away" order that would keep him off certain Berkeley blocks, he decided to fight back by tackling the constitutionality of the lodging law itself. "It was a decision that was born out of necessity," said Moshesh, a musician, teacher, and writer for *Poor Magazine*. "I got brought to jail, my property was taken, and then I realized that these things can happen again. There's no discussion of what is actually going on."

Thanks to Moshesh and his supporters, that discussion may finally be heard. Berkeley public defender Greg Syren told us he is researching past cases to find ways



Full-court press: Berkeley homeless activist Ken Moshesh is taking a rare step in challenging the constitutionality of a state law that prohibits people from sleeping outside.

to challenge the law. "On a personal level, I think that the 647j law is ridiculous," he told us. "There's no malicious intent associated with that crime."

That hasn't stopped police in the past. Even though there are an estimated 9,000 to 12,000 homeless people in Alameda County and only approximately 830 shel-

ter beds, some of which are available only in winter, homeless people do not have a right to sleep on the street. Although Berkeley does not track its lodging-law citations, service providers report dozens per week. (San Francisco police issued 23,871 quality-of-life citations — for crimes including street camping — in 1999.)

"The court system is acting as an agent for gentrification," said Michael Diehl of Building Opportunities for Self-Sufficiency, an East Bay nonprofit. Diehl and others are pushing Berkeley to pass a homeless human and civil rights resolution that includes a moratorium on 647j. Berkeley City Council member Kriss Worthington has already introduced the resolution for an April 17 vote. He applauded Moshesh's courage at a rally outside the Berkeley courthouse last week.

Moshesh himself thinks that, as a former '60s activist, he makes the perfect legal guinea pig: "The first day I become homeless, I decided that I was going to do something about it," he said. "Before I come out of here, this is gonna change."

C.F.

For more on Ken Moshesh's case, including his own story "It All Comes Out in the Wash," visit www.poormagazine.org.

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The Endangered Mandrill



George W.'s dead earth society

Greens strategize as prez bulldozes planet.

By A. Clay Thompson

President George W. Bush has been hyperindustrious during his first 100 days in office. Unfortunately for the six billion people living on Earth, he's devoted much of his time to wrecking the planet.

W.'s widely decried plans for oil drilling on the pristine northern tundra of the Arctic National Wildlife Refuge were just the beginning:

On March 20 the administration yanked new regulations lowering the amount of arsenic in drinking water. The regulations, 25 years in the planning, would have reduced cancer rates and brought the United States in line with the water-purity standards of the rest of the developed world. But hey, what's a little poison in your agua?

A week later, after intense lobbying by oil and coal interests, Bush pulled the United States out of the Kyoto pact on global warming, a shudder-inducing maneuver that sparked outrage in brain-equipped humans around the world.

Topping it all off is the president's budget, which slashes by half funds for renewable energy while boosting subsidies for the coal business and gutting the Endangered Species Act.

The barrage of anti-environmental initiatives isn't exactly sending the prez's approval ratings through the roof; Americans like breathing and aren't too fond of cancer. At this juncture, though, Bush and Environmental Protection Agency chief Christine Todd Whitman show few signs of softening their offensive.

"Bush is just out of step with where people are at on the environment, and I think people are picking up on that," Sierra Club spokesperson Allen Mattison said. "People

in Bush's own party are pressuring him — they don't want polluters to run amok."

Two questions loom: How far will W. go? And what will he go after next?

Scary, very scary

To understand what the hell the prez is doing, you've got to get inside his head (yes, it's scary, but be brave, dear reader). When it comes to eco-issues, Bush draws his guiding principles from a pair of right-wing think tanks: the Bozeman, Mont.-based Political Economy Research Center and D.C.'s Reason Foundation. The biggest environmental problem facing the United States, according to the published treatises of the groups, is too much federal regulation. The solution? Jettison national environmental laws. Quit prosecuting corporate polluters. Make local authorities handle environmental matters. Let those all-powerful "market forces" weed out resource-wasting businesses.

Bush's brain trust offers a warped view of reality: global warming is just fuzzy science; toxic waste isn't a health threat; the Endangered Species Act is protecting too many animals at the expense of landowners. What we've witnessed during the past three months is the prez rapidly putting this vision into effect.

One way he's doing that is by stuffing the new admin with high-placed anti-enviros, most notably Department of the Interior head Gale Norton. Now overseeing the majority of America's public lands — some 436 million acres — Norton spent the early '80s at a conservative legal foundation committed to repealing environmental laws, such as restrictions on oil drilling and mining in national parks.

Handpicked by Bush, Reason president Lynn Scarlett is poised to take the second-in-command slot at Interior. Scarlett, who will likely be confirmed by the Senate later this month, urged Congress in 1999 to "target the Clean Air Act [and] the Clean Water Act," because "many of the risks addressed by the current legislation are trivial or nonexistent."

Harvard scientist John Graham, a man unfazed by EPA estimates that dioxin could cause cancer in as many as 1 in 100 Americans (basic reasoning: it's a dangerous world, whaddya want me to do about it?), will likely take the job of "regulatory czar" at the Office of Management and Budget.

Don't forget Jeffrey Holmstead, nominated to head the EPA's Office of Air and Radiation. A high-dollar D.C. lawyer who often works for the chemical corporations, Holmstead is well acquainted with the EPA: he's lobbied the agency to roll back toxics rules.

Judging by Bush's driving ideology and the kind of people with whom he's surrounding himself, we should expect him to take this "kill 'em all" mission as far as he can.

And the next place Bush will go is the courts.

Stealth assaults

Lawyerly greens are finding themselves in a strange situation. For as long as anyone can remember, they've spent their days suing the government over lax ecological safeguards. Now, rather than pushing for stricter wildlife protections or cleaner-water rules, they're going to court to keep existing environmental laws in place.

One example: During the waning hours of the Clinton era, the U.S. Forest Service unveiled the Roadless Area Protection Rule, a substantive initiative that would put 58.5 million acres of National Forest land off-limits to loggers and miners. As usually happens when Forest Service actually moves to protect the forests, the timber industry — in this case joined by the state of Idaho — promptly took the feds to court to block the proposal.

Bush's response to the controversy, thus far, is to let the rule die. On March 30 the administration's legal team showed up in federal court in Idaho and gave the judge the green light to kill the law, forcing enviroworkers to step in and argue the law's merits.

Look for the administration to use lawsuits brought by business as a cover for rescinding environmental laws. See, the Bushies, will say, these regs go too far and simply won't stand up to legal challenges. Well, of course they won't if the federal government prods the courts to chuck 'em.

"We have to put up the legal defense for various policies — like the roadless policy, or the national monument designations, or the phaseout of snowmobiles of Yellowstone — because you can't depend upon this administration to mount a strong defense of those policies," explained Buck Parker, executive director of the Earthjustice Legal Defense Fund, which is working to save the roadless rule and a bunch of other laws. "They'd like to turn over those policies themselves." ❖

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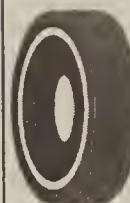
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For love of the game

Designers navel-gaze at GDC. *By Jason Shankel*

I was halfway through my third Jolly Rancher when a guy across the room told us that there had been another school shooting. We all sighed, seemingly of one candy-scented breath. Mixed with the sorrow that we felt for the latest in what seems to be an endless series of senseless tragedies was a cocktail of guilt and defensiveness, as we knew that some of us in that very room would soon be called on to answer for the "culture of violence" that supposedly turns kids into killers.

The occasion was a roundtable discussion on video game violence at the Game Developers Conference (GDC), a weeklong gathering of game designers, programmers, and promoters held last month at the San Jose Convention Center, deep in the Day-Glo heart of Silicon Valley.

It's been a bizarre odyssey for us computer game developers. Only in the past few years have we awoken to the fact that when people talk about violence in the media, they're talking, in part, about us.

Who, us? We were not entirely prepared for this judgment. Obviously, we were, and still are, a mostly white, mostly middle-class, mostly male quotient of ex-A.V. geeks content in times past to peddle our simple wares to younger versions of ourselves. You never would have thought that the digital revolution would pass us by, but it nearly did.

I'm not talking about technology. There's not a single one of us you'd want to get started talking on a cross-country bus trip about programmable pixel shaders, inverse kinematics, or the merits of DirectX versus OpenGL. No, I'm talking about culture.

The watershed moment came back in '95 when, while we weren't looking, ordinary people started buying computers. The harbinger of our newfound status as a mass medium was the success of *Myst*, a success around

which most game developers could not quite wrap their brains. It was just a simple adventure game with a lot of pretty pictures and nice sounds — so what? What many of us didn't understand then was that people weren't just buying *Myst* to play on their computers; they were buying computers to play *Myst*.

Suddenly, we were on the verge of becoming a mainstream entertainment industry, and that meant not only more attention from other branches of technology and entertainment but also more scrutiny from the public at large. The effects of this scrutiny were already being felt back in 1994, when concern over video game violence and the threat of congressional action led to the creation of the Entertainment Software Ratings Board, or ESRB, the game industry's equivalent of the Motion Picture Association of America.

Ernest Adams, a game designer and one of the founders of the GDC, thinks this scrutiny has provided a growing feel for gaming.

"As much as I oppose censorship, I actually believe that the threat of censorship has been good for the industry," Adams said. "It has forced us to stop and think, and it has slowed the arms race toward ever more gore. The problem [with the press] is that a few really egregious examples [of violence in games] are enough to tar the entire industry with one brush, even though 80 percent of the thousands of games released each year receive an E rating [the ESRB equivalent of a G or PG rating]."

But if we want to keep our mainstream audience growing, it won't be enough for computer games to be merely inoffensive. Pleasing a mainstream audience means producing work with real value, and that means taking our medium more seriously.

"I feel very much that the interactive medium is an art form," Adams said. "It's up to us to begin to create

works of art in this medium and also to persuade the public that we are an art form."

Art form or no, we're certainly getting more attention from consumers, and that means more attention from the rest of the technology industry. At last year's conference Bill Gates himself took the stage to introduce the X-box, Microsoft's as-yet-unreleased gaming console. Microsoft has always had a notable presence at the GDC, but never El Hombre himself. This may sound jaded, but it's hard not to notice when \$100,000,000,000 walks into the room and starts telling you what's what.

As the new economy evaporates, serious technologists, software designers, and business folk have been finding their way to the tide-poolish ecosystem of computer games. At the GDC's job fair, angel-headed hucksters, nursing their failed dot-com wishes and IPO dreams, hovered like Peter Lorre in *Casablanca*, their résumés practically screaming, "My God, Rick, you have to help me!"

Part of me knows this infusion of new blood will be a good thing; our audience is bigger and more diverse now, and we need new people with new ideas if we're going to keep up. But my residual schadenfreude makes me wonder how these high-tech refugees will fare in games. This industry has always been the red-haired, adopted, middle stepchild of Silicon Valley. There are no promises of wealth, no billion-dollar IPOs for companies younger than the Bush administration, no overnight successes, just the heated pursuit of America's ever dwindling leisure time.

And that pursuit is getting more expensive all the time. On the conference's expo floor was a display of classic video game systems: the Odyssey, Atari 2600, ColecoVision, Commodore 64, and Apple 2. Some stood behind glass like museum exhibits from a long-forgotten age; others were up and running old titles like *Jumpman*, *Donkey*

Kong, and *Ms. Pac Man*. In their day these games could be developed by a handful of programmers in a matter of months or even weeks. Today, thanks to improved technology and increased audience expectations, computer games can take years and cost millions of dollars to produce.

And big budgets mean expensive production technology. A crowd was gathered around Vicon's booth, their lid divided evenly between the spandex-clad, Seven of Nine-looking booth babe on the stage and the high-performance, real-time, motion-capture skeletal animation system displayed on the screen behind her. When she moved, sensors on her joints and extremities transmitted data to the animation system, and the model on the screen mimicked her steps, Jerry Mouse to her Gene Kelly.

The whiff of Hollywood sulfur is not hard to catch. Half of the vendors were pitching products developed for the film industry. You can hardly swing the mutilated corpse of Jar Jar Binks without hitting a digital effect in most movies, and Moore's Law tells us that what you see on the big screen today is less than two years away from the desktop.

Silicon Valley and Hollywood have been doing this Sam and Diane routine for quite some time, dancing around one another like virgins on prom night. Will they or won't they? There's a certain appeal to this coupling, especially for game developers. We're attracted not only to the high-gloss sex-and-cocaine glamour of the Big H but also to the formulaic ease with which they please their audiences in an era when most computer games still lose money.

So as we wait to see what manner of phoenix will rise from the dot-com ashes, I wonder whether life will imitate our would-be form of art. If there's one thing I learned growing up in video arcades, it's that you can always get three more lives for a quarter. ♦

Jason Shankel is a game programmer who could not bring himself to work the All Your Base meme into this piece. He can be reached for great justice at shankel@pobox.com.

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I'm writing this column from a Blackwell's Bookstore in Oxford, England, where the yellowed stone of 17th- and 18th-century college buildings is crisscrossed by electrical wires, and medieval archways yawn over shiny new signs that say "CCTV in use." I spent the first several days of my vacation — and my first-ever journey outside of North America — in London, where similarly weird juxtapositions of high tech to history are everywhere.

I was surprised to discover that unlike many American cities, London has been altered in its texture by the dot-com boom in the same way San Francisco and Silicon Valley have. It's not just that people here are employed in the I.T. industry, which is also true all over the United States, but that the idea of the Web has permeated London's everyday culture. Comedians on Channel 4 satirize politicians who urge British citizens to "become high tech." The old-fashioned shapes of London taxis are painted over in ads for Oracle, Yell.com (a sort of Yellow Pages-esque portal), and Lastminute.com (a British travel service). Nobody here seems to use the nation-specific "co.uk" suffix for British Web sites; instead, everything concludes with the bland, American/global "com." There are dot-economy apocalypse jokes in billboard ads, such as one from Hyundai, plastered all over the Underground stations, which reads, "Disappear faster than a dot-com company." Charles even discovered a depressingly dull-seeming anthology of Brit literary short stories called *The New English Library Book of Internet Stories*, whose introduction is titled (most inauspiciously) "Imagination Dot Com."

The American vices of an accelerated dot-com lifestyle have — unsurprisingly — come to England as well. When Charles and I went to a tiny art-house cinema in London, we were amused to discover that the flick was preceded by several ads, two of which were for Starbucks, whose British slogan is "Your home away from home." The next day I hung out for a couple of hours on the second floor of a triple-decker Starbucks, fiddling with my laptop and enjoying a terrific view of the crowds below. They were all seething around a roped-off Underground station, which had been shut down owing to bomb threats. At least there are still distinctly English forms of terrorism.

Perhaps Internet culture has taken off so pyrotechnically here because England is a nation of nerds. After all, the Brits did bring us both *Dr. Who* and *Space 1999*. In fact, I had an utterly transformative experience when Charles took me to Forbidden Planet, a British chain store devoted entirely to science fiction fandom. The London branch is huge, two vast floors of comics, novels, T-shirts, and action figures divided up into enticing sections such as "Cult," "Star Trek," "Dr. Who," "Anime," and most excitingly, "Buffy." Although *Buffy the Vampire Slayer* is inarguably a successful show in the United States, it's a gigantic phenomenon here — everyone we've talked to watches it regularly (albeit satirically), and Forbidden Planet boasts a wide array of Buffiana I've never seen in the United States: mugs, dolls, a board game, magnets, coasters, key chains, postcards, and of course, the entire first four seasons on videotape. Sadly, British videos don't work on American VCRs, or I'd be lugging a fuckload of cult tapes home with me. I almost wept with frustrated consumer desire when I discovered the pilots for both *Wonder Woman* and *The Incredible Hulk* were on sale for £8. Why do the British get access to so many great pieces of American trash when we Americans don't?

I think it's because British nerds are more socially integrated than American ones: they have taste, class, and a kind of cultural acceptability that American Trekkers or Buffy fans simply never achieve. When I walked into Forbidden Planet, I was expecting to find a store full of the S.F. fans and geeks I'm used to in America — awkward, shy types whose backs have developed a protective slouch from years of being picked on in school. Full of unsocialized fire, the American geek has a wild, unpolluted imagination that can only come from being an outcast.

But here in England, the people browsing the Michael Moorcock aisle and checking out the latest dorky Star Trek novels looked like suburban dads and mums. A CD from Los Angeles rock band Sublime was playing over the store speakers while the kinds of hip teens who beat up my S.F.-obsessed friends in elementary school perused books about robots. Where are the real geeks, I wondered.

I guess in a nation whose medieval history has spawned countless cheesy American fantasy novels, the nerd is an ordinary citizen. I still can't decide whether that's a good or a bad thing. ♦

Annalee Newitz (suttonhoo@techsploitation.com) is a surly media nerd who hasn't had nearly enough bangers and mash.

Perhaps Internet culture has taken off so pyrotechnically here because England is a nation of nerds.

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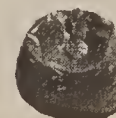
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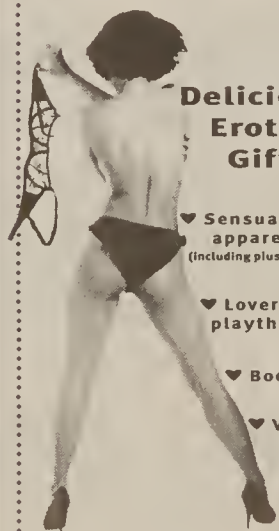
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by andrea nemerson

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Q: I feel a bit awkward asking strangers questions about my relationship, but I am at a bit of a crossroads. I feel as though my wife and I have reached a boring level in our relationship. We have a two-year-old daughter, and we both are very busy with work and life. This leaves little time for freaky sex. We do what I call "take-the-edge-off" sex and very rarely have a good-natured romp. My wife says she is totally comfortable going through the motions of our daily life. She tells me that she got all her craziness out of her system when she was younger. She is only 29. I am 33 and still as horny as a 16-year-old boy. I can't help feeling a little jealous, since some of her craziness was before we were together. She has very plainly stated that my attentiveness in bed has allowed her to have her first orgasm during sex. I suggested we try role playing, but to no avail. She will have nothing of the sort. She says that I totally please her and that once her sexual palate is satisfied, she can go for quite a while without it. I just want more. We have been together a total of nine years, and she says I am still the same, but she has changed. I have a wanting to pursue other physical interests. I have told my wife this, and she suggests that I should do what I want if she cannot satisfy me. At one time we could not get enough of each other. What should I do?

A: First learn a fact of life or two. The arrival of a child does much to curb "freakiness" in many people's lives. She who is usually the main child care provider has a great deal of her touch needs met in this way and is often sleep-deprived. After many years together many couples have to plan for the time and opportunity for good-natured romps that used to occur spontaneously. If something that involves you has become boring, it is your job to do whatever it takes so that you are not bored. That usually involves investing some creative thought, time, and energy. Finally, if after discussing all these things with your wife in detail and doing some problem solving together, the solution she and you come up with is still your "doing what you want," believe her and do it.

Q: I'm really curious about my arousal when fantasizing about hearing people vomit. Have you heard of this? I'm wondering what it stems from. Any info would be helpful.

A: The only information I can give you on your own psychosexual development is that something like this becomes erotic when it becomes associated with erotic feelings early in life. If you were masturbating and this was going on in the background, or if someone threw up and then came and did lovely things to your body, such an association might be made. If you want to know more, it's up to you to go digging into your psyche, perhaps with the aid of a psychoanalyst.

Q: I am a 35-year-old woman married for 10 years. While I am sleeping, my husband takes my temperature rectally. I wake up scared and ask him what he's doing. He says he wants to know if I have a fever. I think he has a sick fetish. I'm sleeping in another bedroom with my door locked at night, and I'm really considering divorce if he keeps this up. I hope he sees this printed, and if so he will be very embarrassed.

A: Some very important communication seems to be missing here. Is this something he does often? Have you told him that you don't like it and to cut it out? Is he interested in some anal penetration that he doesn't think he can get in any other way? Have the two of you ever played doctor during waking hours? There's no reason for him to feel embarrassed if he sees this in print. Maybe it's the best way to get you two talking.

Q: My boyfriend and I recently rented *Road Trip*. One of the college students in the film experiences what was called "milking the prostate" to bring him to ejaculation for a sperm specimen. The nurse inserts two fingers into his rectum and does something. Is it a real technique? How is it done? P.S. I hear you're very nice.

A: What the nurse did was stroke and/or press the prostate gland in such a way that ejaculation was triggered, but probably not orgasm. Your doing the same thing to your guy might stimulate both. If prostate stimulation alone doesn't do it for him, suggest that he stimulate his penis at the same time. P.S. I can be. ❖

Isadora Alaman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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color vision

by richard flynn

AIDS in the ghettos

At the Stanford Positive Care Clinic a doctor told me, "Last night we put a 25-year-old African American male in intensive care. He's an I.V. drug user from east Palo Alto who has never heard of HIV or AIDS. He has no T cells. He has no bone marrow. He'll be dead in two days. There's nothing we can do." It's an extreme diagnosis for a 25-year-old who didn't suspect he was ill. Just got a case of pneumonia. Tough breathing. Can't walk. Better see a doctor. Dead in two days.

What people don't know, or don't want to know, is killing them. While this is true for many people with HIV/AIDS, it's especially true for minority men and women. In 1999, 11,247 African Americans and Latinos died from AIDS, compared with 4,850 whites. People of color are suffering nearly two and a half times the death rate of whites. And consider that for 2000, cumulative AIDS reporting for the United States showed whites weighing in with 296,931 cases, while African American and Latino cases totaled 320,274.

Why are death rates so much higher among blacks and Latinos, despite the fact that the rate of infection is only 10 percent higher in the minority population? Linda Jinks at Fairmont Hospital in San Leandro said, "This disparity rests on the fact that minorities are more likely to find out that they're sick when they're closer to the crunch of late-stage AIDS." They don't go to the doctor until they're too sick not to, like the young man from east Palo Alto.

But it's not just the death statistics that are alarming. Rob Crowe, Alameda County's quality assurance coordinator for HIV Title III access, sees some very disturbing trends in the shifting demographics of infection. Young African American gay men have an infection rate of nearly 35 percent, while their white counterparts have an infection rate of 7 percent. Crowe attributes this glaring disparity to a variety of causes and influences. Often suburban white kids can discuss sex and risk more freely in their gay-friendly high school support groups. Inner-city schools often don't have such programs, and gay teens are stigmatized. They're stuck with whatever information they can find in often silent, if not hostile, environments.

Jean Yokotobi of the Stanislaus County Department of Public Health talked about how this stigmatization works: a young Latina in his care whose husband died of AIDS refused to take the HIV test because she was afraid of how her family, friends, and neighbors would react.

Statistics indicate that Latinos as a population are the least likely to take an HIV test while they're still healthy. The Centers for Disease Control and Prevention reports show that only 1 in 10 Latina women and 1 in 12 Latino men take a test while they're HIV-positive but don't have AIDS; the rest find out when they have AIDS symptoms, often when it's too late. By comparison, roughly 1 in 5 of their African American and white counterparts test positive before they've had symptoms.

Dr. Tony Lee at San Francisco General Hospital said, "The funding for outreach and education has diminished in the last few years." Seemingly every bus stop in the Castro has an HIV message. You won't find this same coverage in Oakland's Fruitvale barrio or at Hunters Point.

Women, especially minority women, represent the biggest shift in the HIV/AIDS demographic. Minority women accounted for 77 percent of the heterosexually transmitted cases of AIDS in 1999. About 40 percent of these cases are attributed to I.V. drug. Another 40 percent of the cases are attributed to their having sex with boyfriends who were infected via I.V. drug use or sex with other males.

The good news is that a support system for people with HIV/AIDS is available, regardless of anyone's financial situation. Lois Lindsey, Alameda County's program coordinator for HIVAccess, a program funded by the Ryan White Title III Program, described some of the support low-income patients can expect. The first thing, of course, is free HIV tests. If a test comes back positive, the person is given the news by a peer counselor. Then "patients are encouraged to get medical care," Lindsey said. "Sometimes the peer counselor will escort a patient by hand to meet the contact person who will guide him or her into the medical support system."

Once in the system, patients are given care that was recently recognized by federal investigators as being on par with that found in the finest clinics in America. There are no lines like the long emergency room lines at county hospitals. There are no hassles over medical expenses for low-income people; funding covers that. Counseling is available for those who don't know what to make of their situation. The doctors are specialists who understand the disease.

Alameda County has several clinics where low-income people can get excellent care. In the Fruitvale District, la Clinica de la Raza provides care to the Latino population. The southern part of the county has the Tri-City Health Center. Fairmont and Highland Hospitals are under the umbrella of the Adult Immunology Clinic. Berkeley has Berkeley Primary Care, Oakland the Asian Health Center.

What's to keep African American and Latino men and women from contributing the most to the new wave of HIV infection and AIDS deaths? The problem, it seems, lies not in the system that can and will provide care but in outreach to communities where HIV/AIDS infection hasn't yet been acknowledged as a pressing medical problem. Word must get out; lives are at stake. ❖

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The declining significance of pork

By Paul Reidinger

Pork may not be the most prominent of Christianity's symbols, but it's surely one of the most ubiquitous. From ham at Easter to the loving, artisanal preparations of prosciutto-style cured meats in Catholic southwest Europe (home of the Inquisition), pork has long marked the boundary between Christian and Jew. As a friend of mine, a Jewish scholar of Sephardic origin, once joked, "In Spain even the vegetarian dishes have pork in them."

Spain. Site of the so-called *convivencia*, the rich medieval mingling of Christian, Jewish, and Islamic cultural elements. Home of Torquemada, who despite — or because of — his own Jewish ancestry led the Church's persecution of Iberia's Jews. Among the European nations, only Germany can match Spain for being conflicted about its Jewish minority — and Germany is, of course, another of the great pork-eating cultures.

The Spanish brought Catholicism, pigs, and pork-loving to their New World colonies, including Cuba. One of the most harrowing (of many harrowing) scenes in *Before Night Falls*, Reinaldo Arenas's memoir (and now a movie) of 1960s Cuba, is of a pig being brutally slaughtered. I've often thought of that scene when sitting in a Cuban restaurant with a menu that invariably offers some version of a Cuban pork sandwich.

Laurel's, which opened last fall in the Civic Center space long occupied by Eliza's, offers just such a sandwich (the winningly named "medianoche"), along with roast pork loin and grilled pork chops, but on balance there are probably more beef than pork dishes, and more seafood than meat of either variety. Of course this makes sense, Cuba being an island lapped by tropi-

cal waters, and it was reassuring to the sentimentalist in me, who loves pork — the most subtle and supple of all meats — but cannot quite clear his conscience about it.

Tropicality is very much the mood of the restaurant. There are pots of flowers everywhere and plenty of mirrors for airiness and a sea green color scheme that helps push the cold gray city out of mind, at least for a little while. The contrast is sharpest in the daytime, when the dressed-for-success Civic Center lunch crowd comes swirling into the restaurant, seeking some aesthetic warmth — and of course sustenance.

They're not likely to find a dish more sustaining, or tasty, than the polenta Cubana (\$7.50), which features nicely firmed-up blocks of polenta bounteously laden with seasoned ground beef and served with pico de gallo and a side dish of black beans. True yeoman cooking, the kind of thing you'd serve to field laborers.

More in keeping with the tenets of urban elegance and restraint is grilled sole (\$8.50), with mango salsa, mashed potatoes, and sautéed vegetables. Sole, being thin and fragile, is tricky to grill, but the kitchen at Laurel's handles the fish to perfection, producing beautifully firm — and intact — filets scored with golden grill marks.

I wish the kitchen relied a bit less on deep-frying, particularly of seafood. (For Homer Simpsonists, there's even vaca frita — literally, "fried cow.") We liked the fried calamari (\$8) mainly because of the presence on the plate of yucca, the potato-like root with its own distinct sourness. But the crab croquettes (\$8.50) — six wiener-size golden logs arrayed like the spokes of a sailing ship's helm — were too rich, especially when dipped in the accompanying garlic-tomato aioli.

Other seafood preparations, though not deep-fried, could use a bit of re-tuning. The warm Dungeness crab and artichoke hearts (\$8) relied on mayonnaise to blur the disagreement between the two main ingredients. (I love artichokes, but in my experience they tend to clash with just about everything around them, from crab to wine. Like the big cats, they are best left to their solitary ways.)

Mariscada Cubana (\$14), meanwhile, would be familiar to any cioppino lover, with its array of clams, mussels, prawns, calamari, scallops, and sea bass, but the "tangy" tomato-saffron broth was both undersalted and slightly bitter. And the paella (\$16), while fabulously flavorful and including rounds of (to my mind indispensable) spicy sausage — pork again! — was for us rendered nearly inedible by chunks of crab shell, which were scattered through the dish like wreckage from a plane crash.

Our server was duly horrified by this news and immediately comped the dish. It didn't matter that much, since the croquettes and the crab-artichoke salad with which we'd opened the meal had been big and rich enough to take the edge from our hunger and disappointment. And the quiet debacle once again proved my point that paella isn't the thing to order in restaurants. It is not a dish that can be made properly by a short-order restaurant kitchen. It's not even Cuban, though most everything else at Laurel's is, agreeably. ♡

Laurel's Restaurant. 205 Oak (at Gough), S.F. (415) 934-1575. Dinner: Mon.–Sat., 5–10 p.m.; Sun., 5–9 p.m. Lunch: Mon.–Fri., 11:30 a.m.–2 p.m.; Sat.–Sun., noon–3 p.m. MasterCard, Visa. Comfortable noise level. Wheelchair accessible.

Without Reservations

Bottle royale

Food gigs do encompass some measure of freebies, if I may be forgiven for spilling a trade secret, and bottles of wine do tend to arrive in very distinctive packages. So I was pleased to find such a package in last week's mail.

I was less pleased — in fact, I was *unhappy* — when I opened the package and found a wine bottle filled not with wine but with a rolled-up message from the nobly styled Coalition for Wine Consumer Protection, a group of lobbyists and agitators who are working to stop the government from creating the dread "California Coast" viticultural appellation. (See *Without Reservations*, 4/11/01).

I was not unhappy about the absence of wine, though of course wine is always nice. I was unhappy about a package that can only be called grotesquely wasteful. A cardboard box big enough for two standard bottles of wine, a pair of Styrofoam bumpers to hold said bottles, and one glass bottle with a roll of paper inside.

I suppose one must give them credit for not sending out two empty bottles (even lobbyists have their limits, apparently), but the squandering of resources makes me dislike them even though I agree with their cause. They spent \$3.95 to send this thing to me by priority mail! And did it ever occur to them that Styrofoam is fiendishly difficult to recycle? You can take the peanuts to Mailboxes Etc., or some such place, and they will reuse them. But wine mailers are specialty items that are likely to be thrown away. The very least these wine people could do, given the close relationship they claim with the earth, is to use recyclable or biodegradable material for their propaganda campaigns.

Oh, they misspelled my name, too. Not that I'm at all bothered.

Rolling into spring: The end of winter means warmer weather, asparagus, strawberries, and of course widespread power outages. Restaurants are energy-intensive businesses affected not only by the unreliability of the electrical supply but by the mounting cost of both electricity and natural gas. Menu prices are bound to feel the upward pressure.

But it is possible to cook good food with less energy. At California Café, for example (with various locations around the bay), you have until the end of May to enjoy such energy-unintensive dishes as oysters with vodka granita and tuna sashimi salad.

The real lesson here is not to eat at one of the California Cafés, though they're pleasant enough, but to eat sushi. Raw fish is the perfect energy-crisis food; the only energy its preparation consumes is the effort of the chef to slice it up.

Paul Reidinger
paulr@sfbg.com



Tropical paradise: Geraldo Privat, owner of Laurel's Restaurant, has created an agreeable Civic Center retreat for Cuban cuisine.

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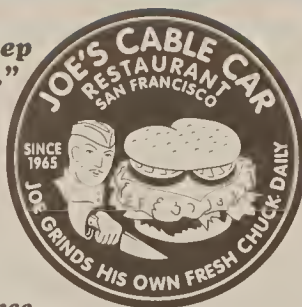
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dine cheap eats
by dan leone

Cliff notes

Same week the *Bay Guardian* ran my man Merle Haggard on the cover, the *McWeekly* counter-covered with a caricature of Big Bruce Brugmann leading a line of public power advocates off a cliff — maybe you saw it. Me, I read both those cover stories, Merle first, with great interest, Merle being a huge hero of mine and BBB being the man who butters one side of two-thirds of my toast, according to my almost finished tax return. When I read what they said about my ... boss, basically, boy, I got to getting ready, figuring all-out war between this paper and that one was imminent, that I'd be called upon by the call of duty to lay down my digestive well-being, if necessary, to take on one or all of the *McWeekly*'s McFood McSection's McStaff in an eating contest.

Now, I retired from competitive eating some time ago, as you may recall. Hung up the old Brioschi bottle, so to speak. But when the call of duty calls, hey, the Cheap Eats guy answers. (Just ask my toilet.)

Theme song from *Rocky However-Many*, the one where he makes his big comeback, please ... or whatever that tune was bouncing around in my head while I dug up my old 10-Hot-Dog-Club membership medal and dusted off my various Valorous Acts of Gluttony plaques and trophies. Then I started in on my controversial stomach-stretching regimen, which consists of eating incrementally increasing balls of uncooked bread dough, and then just basically sitting around.

Within days I was out of the hospital and able to put away two burritos and a chicken quesadilla in one sitting — not quite my fighting appetite, but hey, who knew? Close enough, maybe?

I didn't know, so I spent hours in the film room (few people realize how closely related food writing is to football) poring over my extensive archives of *McWeekly* food reviews, freeze-framing passages of particularly juicy eating feats, trying to suss out the competition's strengths and weaknesses and what-not. To my wife and friends and anyone and everyone who ever questioned my practice of videotaping stationary sheets of newsprint, I say to you now ... "See?"

So I was well-read and ready a week later, last week, when last week's *Bay Guardian* hit the streets. I was anxious to see how my side would retaliate, envisioning three-inch bold block headlines and caricatures of whoever or whatever entity publishes the *McWeekly*, anticipating ways I might leap into the fray, rereviewing Huginin's piece, for example, only strongly disagreeing with whatever he said.

Well, it was nothing like that: just a couple of calmly composed column inches, page 11, featuring the facts ... including the fact that Peter Byrne, author of the previous week's *McWeekly* cover story, had also authored the *McWeekly*'s cover-argument against rent control.

And there you had it.

Enough said.

That was all, folks.

I was disappointed, I'll admit, at first, but then, gradually, as I leafed through this paper's other pages, searching in vain for some good ol' vitriol, that disappointment turned into something else. I was proud of the *Bay Guardian*, proud to be associated with a publication with the journalistic integrity and class not to retaliate with venomous militaristic poor-sportsmanpersonship.

And then, luckily, I remembered that I'm not an employee of the *Bay Guardian* so much as an independent contractor, with therefore no implicit obligation to share the paper's high ideals, journalistic integrity, good-sportsmanpersonship, and/or all-around class, so I hereby officially challenge the *McWeekly*'s so-called Social Grace to a burping contest. Winner takes all. I go first.

Oh, and for the record, technical employee or no, I'd rather follow Big Bruce and the push for public power off a cliff and wash away into the Pacific than succumb to PG&E and allies, my landlordladyperson, McPeter WalByrne, and all the other forces of evil who would have me have to move back east on account of I can't afford it here no more.

Speaking of which ...

I found a great-looking dirt-cheap dive diner over in Oakland yesterday, but I didn't have time to eat there. Which is for the best, I guess, since I don't have the space left to say anything about it, either, except it's the first and only place I know of to include a free glass of wine in its dinner specials. If only I could remember its name ... ❖

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Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

A way with an egg

As anyone who's gone through a Passover seder or an Easter egg hunt knows, nothing says fertility and rebirth like an egg. Symbols of the unbroken continuity of life, of springtime and renewal, eggs are the stars this time of year, whether they're dyed in pastel rainbows or hard-boiled and mashed with water and salt. But besides their decorative aspects (who among us can resist those happy packages of Paas dyes?), eggs are one of the most useful foods to have around the house. With a quart of milk and a box of eggs in the fridge, you are a person stocked for an emergency. As long as there's also flour and baking powder around, you can make any number of things, from an elegant brunch to a potluck picnic to a post-bar snack. Of course, a good egg dish starts with a good egg.

The best egg is a fresh egg. It is a sad but true fact that supermarket eggs are often weeks away from the hen. If they're kept refrigerated, eggs can remain unspoiled for quite a long time. But their nutty, eggy savor dissipates long before they go bad. An old egg is a pale, flat, flabby egg. How to tell? Dropped into a cup of water, an unbroken (still in the shell) egg should sink and lie on its side. An older egg will stand on its end, and a really old egg will float. When broken, a very fresh egg will have a high, plump yolk girdled by a thick, viscous, almost jellylike white. An old egg's yolk will spread out flat, surrounded by a watery, runny white. Organic eggs from free-ranging hens are a cheap luxury, much tastier and better for the chickens as well the eggs. If you can find fresh-laid local eggs at a farmers market, try them and be amazed.

Once you have your eggs, what to do with them? Deviled eggs are fun, fast, and always a hit, and like so many old-fashioned dishes, people think they require much more trouble than they actually do. All you need are hard-boiled eggs, some dry or prepared mustard, mayonnaise, and a sprinkle of paprika. Slice the eggs, take out the yolks, and mash them up with a very small amount of mustard and a spoonful of mayonnaise. Add a drop of lemon juice or vinegar, a smidgen of curry powder or chopped dill or whatever else you like in your eggs, and a bit of salt and pepper if needed. Stuff the yolk mixture back into the eggs, dust it with paprika, and serve.

All very nice, but you'd like to take a little trouble? Not too much, but just enough to wow a small group of prompt and pleasant people? Then you want a soufflé. Note that promptness is everything here: a soufflé waits for no one, and while it takes only 30 minutes to cook (meaning you can wait until everyone shows up before you tuck it into the oven), once it's ready it must be consumed. There is no such thing as a lukewarm soufflé. Or rather, there is, but at that point it is just a fluffy pudding. Despite their fearsome reputation, soufflés are not that hard. You get your egg whites beaten well (remembering that starting with clean, dry beaters and a clean, dry bowl are crucial), you fold the cheese mixture in carefully but not too well (to avoid deflating the egg whites too much), you close the oven door and let it bake without peeking once. Serve and bask in the glow of a beautiful egg.

Cheese Soufflé

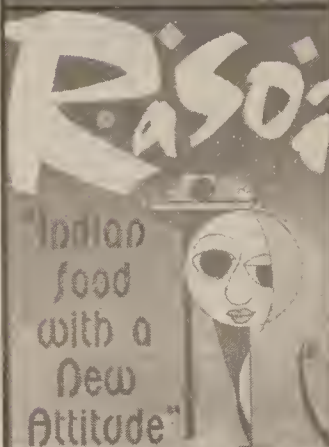
2 tablespoons butter
3 tablespoons flour
1 cup milk
1/3 cup white wine
Salt and freshly ground pepper
2 tablespoons minced fresh chives (use a pair of scissors)
1 cup grated cheddar or Gruyère cheese, or 4 ounces soft goat cheese
4 eggs, separated

Preheat oven to 375 degrees. Butter a medium-size soufflé dish. Heat milk until hot but not boiling. Set aside. In a heavy pot, melt butter over medium-low heat. Add flour and cook, stirring with a whisk, for a minute or so, until the mixture bubbles and thickens; do not let it brown. Add warm milk all at once, whisking furiously. Cook, whisking constantly, for three or four minutes. Mixture should thicken very quickly. Add wine and continue whisking for an additional two to three minutes. Remove from heat and let cool for a few minutes. Add egg yolks, one at a time, beating until thoroughly incorporated. Add cheese, chives, and salt and pepper to taste. Go easy on the salt at first; most cheese is fairly salty already. Set aside.

In a large bowl, beat egg whites until they form soft, slightly curled-over peaks when beater is lifted. (A handheld electric mixer does this fastest, but you also can achieve soft-peakdom with a whisk and a lot of determination.) Scoop a spoonful of beaten whites into the cheese mixture and stir it in to lighten the cheese mixture. Pour the cheese mixture down the side of the bowl into the egg whites. Using a rubber spatula in an under-and-over motion, lightly fold the cheese mixture into the egg whites. Do this quickly and don't worry about getting it totally uniform. It's more important to avoid deflating the egg whites. Pour into the buttered soufflé dish and bake *without peeking* for 30 to 35 minutes. When done, it should be puffed up, golden brown, and still slightly jiggle in the center. Serve immediately. ❖

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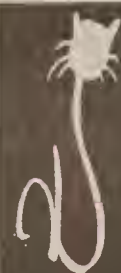
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dine listings

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
\$ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The mainly Italian menu, though inexpensive, shows some real styling, and the atmospherics are simple but powerful. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Recently reviewed

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelettes, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, \$.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. (415) 614-0580. Eritrean, L/D, \$, MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 555-9181. Japanese/sushi, L/D, \$, MC/V.

On the cheap: Thai

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V. **Thai Time** proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar

Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

Downtown, Embarcadero

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V. **B44** brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Cosmopolitan Cafe is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

North Beach, Chinatown

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of

course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V. **Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/D. **Left Coast Cafe** brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alum, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V. **Zarzuela's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls, fancier dishes are a bit fancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V. **paul K** offers an eastern Mediterranean menu as good as any in town, at notably unflinching prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new

Hayes Valley

Castro, Noe Valley, Glen Park

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) **2223** Market (at Noe), S.F. 431-0692. American, BR/11, \$\$, AE/DC/MC/V.

Continued on page 36

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dine listings

Eat Here Now

From page 35

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blood them off in favor of something spicy. Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, lowered histro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Luna Park huddles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Scenic India will slake your craving for south Asian food, with fine tandoori items,

strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Marina, Pacific Heights

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kahuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Sunset

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of naan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Bilru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a

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sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V. **Traktir** serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and silyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$. **Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Continued on page 39

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Eat Here Now

From page 37

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285 2828. Chinese, L/D, c.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, c.

Berkeley, Emeryville, and north

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, c.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the poststickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, S, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic" "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, c-\$\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizamana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Odyssey Caffé and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, c, MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and

The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, c, no credit cards.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, c-\$\$, AE/DC/DISC/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, c. Not wheelchair accessible.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, c, MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, c-\$.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

La Mexicana has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. Mexican, L/D, c, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithalia." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, c.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, c, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp paw-paw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portobello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, c, DC/V/MC. ❖

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THE UN

**Exiled Iranian film superstar
Twenty-three long years later,**

Last year's grand prize at the San Francisco International Film Festival, the prestigious Akira Kurosawa lifetime achievement award, was slated to go to Iranian auteur Abbas Kiarostami — and it nearly did. But on being handed the trophy, the renowned director graciously announced he was accepting it instead on behalf of an exiled Iranian actor seated in the audience, Behrouz Vossoughi. The explosion of applause from the largely Iranian audience masked the consternation

that must have struck everyone else. Abbas Kiarostami, universally acknowledged as one of the world's best filmmakers, is also among the first of a growing number of Iranian directors whose international acclaim has brought attention to Iran as one of the more fertile grounds for filmmaking anywhere. No one disputes his importance.

But who is Behrouz Vossoughi?

Amid the applause, a handsome, dark-haired man, 50ish, in a black jacket and red tie, ascended the stage and approached the podium as Kiarostami's interpreter explained to the Farsi-impaired: "This is an award for all the years he's worked in the cinema in Iran, and all the years he's awaited work here in this country. And I look forward to his return to the cinema."

The name may be unfamiliar to the rest of us, but Behrouz Vossoughi is synonymous with cinema and stardom to Iranians the world over.

More than a celebrated actor, this year's S.F. International Film Festival "Unvanquished" honoree was one of prerevolutionary Iran's biggest pop icons, a box-office Bruce Willis with the acting chops of a De Niro or Brando. He'd already set the standard for tough-guy roles before becoming central to the Iranian neorealist new wave of the '70s.

Paired for a time, on-screen and in real life, with Googoosh — the glamorous Iranian diva whose recent stadium-filling tour of the United States marked a return from 22 years

of government-enforced seclusion — Behrouz Vossoughi represented all the sophistication, style, and success of modern, urban Iran. He was gossiped about in the papers and invited to parties at the Royal Court. The nation got to know him on a first-name basis. Even his hairstyle in *Ghaisar* — the pivotal Iranian new wave film — set a national trend, compelling Iran's barbers to advertise a "Ghaisari" for any man who wanted one. You could not get bigger than Behrouz.

That was before he came to the United States. Arriving in 1978 as a visitor, shortly before the Iranian Revolution toppled the Pahlavi monarchy and led to Ayatollah Khomeini's Islamic Republic, Vossoughi ended up joining an unparalleled wave of immigration to the United States from Iran. As the new regime came to power, it became clear to Vossoughi that he would be blacklisted if he returned to his country. He found himself indefinitely stranded in Los Angeles, relegated to an inconstant series of television bit parts and stereotyped roles in B movies. 1991's video-store vehicle, *Terror in Beverly Hills*, may have been the nadir of a difficult career in the United States: Vossoughi played the dreaded "Middle Eastern terrorist" who, in this case, kidnaps the president's daughter. His life has since followed the trajectory of the larger group of émigrés seeking refuge in the United States, among Americans who, for years, were too ready to equate all Iranians with the demonized government they were fleeing. Trapped within and between the politics of two nations, Behrouz Vossoughi has been living a double exile — not just from his homeland, but from the cinema.

New wave, Iranian style

One hundred and eighty of Iran's 400 movie houses were burned down between 1978 and 1979, the years Vossoughi began his stay in the United States, but it wasn't the first or only time film has come under fire there. You could say Iran has always been ambivalent toward its cinema, which has been alternately beloved and reviled by the government and its opponents alike. A shah of the Qajar dynasty introduced film to Iran in 1900. But technical and economic limitations hindered the growth of a national film industry until the 1930s. Cinema also carried the taint of Western cultural influence, a sore point for many Iranian nationalists. Muslim religious leaders labeled the early films and theaters immoral. Mobs, goaded by religious disapproval, attacked the first movie houses. As mass opposition to Shah Mohammad Reza Pahlavi mounted



COLLAGE OF STILL FROM *TANGSIR* BY MIRISSA NEFF; PHOTOS COURTESY OF BEHROUZ VOSSOUGH

VANQUISHED

Behrouz Vossoughi traded persecution in Iran for obscurity in the United States. He's ready for a comeback. By Robert Avila

in the late 1970s, crowds of demonstrators again torched movie theaters, along with banks and liquor stores, as symbols of Western-backed oppression.

But film was incredibly attractive to a state bent on modernization and control. It had the potential to reach the majority of a disparate and largely illiterate population. In the years after World War II, with the support of both the Iranian and American governments, entrepreneurs gradually made movies the entertainment of the masses. Later, under the Ministry of Culture and Art, the Iranian state cultivated avant-garde film as part of a bourgeois cultural policy meant to bolster the government's prestige abroad and thereby maintain its authority at home. It was in both the film of mass entertainment and this new art-house cinema that Behrouz Vossoughi made his name.

Vossoughi, the oldest of five sons, was born in a small Azerbaijani town in 1938 but raised in Tehran. As he described it to me in an interview near his home in Sausalito, his early attraction to acting made the decision to become an actor a simple one. Telling his parents was another matter. His father, like other very religious men in 1950s Iran, did not go to the cinema. So Vossoughi kept his career a secret for as long as possible. When his father heard his son's name mentioned among the cast of a radio drama, he lied. "I tried to explain to him, there are a lot of Behrouz Vossoughis."

Vossoughi got work dubbing films (a big business, since, owing to technical limitations, all Iranian films were dubbed). The job required carefully watching the same sequence over and over, and Vossoughi found it good training. He landed his first film role with *The Hundred-Kilo Groom* (1961), and was an immediate hit. As a darkly romantic leading man, he made a series of adventure films and romances before the end of the decade, winning his father's approval along the way, and became so big a star that Tehran's producers concluded to cap his salary. Vossoughi felt limited, however, and by more than the opposition of the producers. It was not just a question of money. Iran's popular cinema made mostly singing and dancing entertainments, crude comedies, and treacly romances designed for mass consumption by the new urban working class. To Vossoughi, such roles no longer presented any challenge and seemed a dead end. "I wanted to have a revolution in my career; I didn't want the same career that everybody had in the cinema in Iran."

His revolution came in 1969 with *Ghaisar* (*Caesar*), a film independently produced by Vossoughi and writer-director Masoud Kimiai, later a prominent new wave filmmaker. Based on actual Tehran police reports passed to Kimiai by a cousin in the force, the film concerned a Tehrani *jahel* (tough guy) who avenges the deaths of his sister and brother at the hands of a local crime ring. The revenge plot may not have been new, but the realistic setting in Tehran's poorest neighborhoods, together with a tragic ending for the hero, helped make *Ghaisar* a bold departure from the typical formula. "When [Kimiai] told me the story of *Ghaisar*, I saw something different," Vossoughi remembers. "And I was right; I was really right."

Ghaisar ended up being one of two films that inaugurated the Iranian new wave in 1969. The other was *Gav* (*The Cow*), by Dariush Mehrjui, about a peasant driven mad by the death of his only cow. Drawing on techniques and themes of the French new wave and Italian neorealism, *Ghaisar* and *Gav* debuted a gritty realism that took as its subject ordinary, often desperate people suffering tragic ends in a corrupt world.

The political implications were clear. *Ghaisar*, which also drew inspiration from the American western, resurrected vigilante justice in the face of an ineffectual police and court system. *Gav*'s depiction of the futility of rural life belied the propaganda for the shah's agrarian reform policy and earned the film a government ban — although, in a pattern that would be repeated under the Islamic Republic, *Gav*'s critical success in Europe and the United States eventually convinced the authorities to allow it to be shown conditionally in Iran.

Sleek and sexy *Ghaisar*, meanwhile, was an unprecedented financial success at home, without the intervention of the foreign press. After a brief shelving and reediting by the censors for excessive violence, it became one

of the highest-grossing films domestically in Iranian cinema history, and a new cinema was born. Many among the new generation of filmmakers it gave rise to are making films today, including Kimiai, Mehrjui, Perviz Kimiavi, Bahman Farmanara, Bahram Beizai, and Kiarostami (who, nine years after designing the title sequences for *Ghaisar*, made his first feature film, *Gozaresh*, or *The Report*, in 1978).

Iran's new art cinema came to represent part of the larger culture of opposition to the Pahlavi regime. It channeled the pessimism of a new generation of artists and intellectuals

for the new wave films," Akrami says. "Behrouz would not shy away from taking chances in new wave films. He would alter his physique, wear heavy makeup, or even use [i.e., dub] his own voice in these films."

Vossoughi pushed himself to embody the most complex and disparate of characters, often spending months developing a role. In his own brand of method acting, the self-taught Vossoughi slept in a mental hospital for the character of Majid, the mentally handicapped protagonist of *Sooteh Delan* (*Broken Hearts*). His performance in *Gavaznha* (*The Deer*), perhaps his finest, came from

research he did in disguise among drug addicts in the mean streets of South Tehran.

"From the beginning, I really wanted to be different," Vossoughi says. "And I really wanted to challenge myself in creating a character."

Gavaznha and *Sooteh Delan*, he adds, were written with him in mind. "They would say, 'Behrouz, we've been working on this script for two years for you and just you — if you don't play the part, we are not going to do this movie.'"

Ghaisar's unqualified success meant Vossoughi

was now powerful enough to dictate terms to the film producers and cinema owners. "Now they came to me asking, 'What do you want?' It was a very good question." But if he had his way with the producers, the government was another story. Although treated publicly as a national treasure and wine and dined by the royals, behind the scenes his films, and others of the new wave, were frequently censored by the shah's Ministry of Arts and Culture. "There was a special section of the Ministry of Culture, 12 people who would sit down and read the story and then stamp every page, which meant that nothing could be added or subtracted from the page. And when a movie was finished they watched it to see that it matched every page of the script."

The censors, a blunt lot, were frequently gotten around. For example, *Tangsir* (1973), directed by Amir Naderi and starring Vossoughi, had a

strongly antiauthoritarian theme. In this story of a popular uprising in the southern region of Tangestan, the villains include an exploitative merchant class backed by the police and religious authorities. The implication that a mullah could be corrupt was unheard of. But because it was based on a true story, which had been the subject of a popular book by Sadeq Chubak, and set 60 years in the past, it eluded the crude radar of the censors.

Gavaznha, released in 1975, was less fortunate, inviting the government's unwelcome scrutiny. The last film Vossoughi made with Kimiai, it featured a sympathetic portrayal of a young communist militant named Ghodrat who hides out with an old friend, Sayyed (Vossoughi), a former idealist turned drug addict, until they are surrounded and crushed by the overwhelming forces of the state's police. After it was featured in Tehran's third international film festival, where Vossoughi walked off with another award for best actor, the government ordered the picture closed. In the end, several minutes of offending scenes were excised, the ending was changed, and *Gavaznha* was rereleased. But the film's antigovernment bias remained so overt that SAVAK, the shah's notorious secret police, interrogated and threatened Vossoughi, leaving him with no doubt as to their attitude toward roles like the one he had taken in *Gavaznha*. "After that, every time I went out I was looking over my back," he says. "For six months I was like that. It was a nightmare. I hired a bodyguard to follow me wherever I went."

Pressure from the regime plagued the new wave filmmakers as a whole. Iranian art film, then and today, has had to be subsidized by the state, but with that relationship has come the intrusion of state policy into the filmmaking process. As censorship continued to dog new wave filmmakers, content became more abstract. Criticism had to be made indirectly through symbolism and metaphor (much as in Iranian cinema today). This abstraction led some filmmakers to increasing cinematic complexity on the order of a Mohsen Makhmalbaf, and others toward a seemingly naive style of storytelling, as in many of today's child-centered Iranian films. On the whole, abstraction made the new wave films less accessible to the mass of moviegoers (one thing that Iranian cinema today doesn't have to worry about as much, since government censorship essentially eliminates all foreign competition). By the end of the 1970s, new wave filmmakers were facing the erosion not only

Continued on page 43

S.F. INTERNATIONAL FILM FESTIVAL

The 44th San Francisco International Film Festival runs April 19 through May 3. For complete information call the festival hotline at (415) 931-FILM. Tickets are \$9 for regular admission; \$7 for seniors, students, and the disabled; \$5 for 12 and under.

Advance tickets for all events can be purchased in person at the main box office in the atrium of the AMC Kabuki 8 Theatres, online at www.sffs.org, or by phone at (510) 601-8932. Day-of-show tickets can be purchased at the theater where the screening is being held.

Films screen at the following venues: AMC Kabuki 8 Theatres, 1881 Post, S.F.; Castro Theatre, 429 Castro, S.F.; Palace of Fine Arts, 3601 Lyon, S.F.; New PFA Theater, 2575 Bancroft Way, Berk.; Landmark's Park Theatre, 1275 El Camino Real, Menlo Park.

The opening-night gala, Thurs/19, features *The Center of the World* (7 p.m., Castro), followed by a party at 9:30 p.m. at the Regency Building, 1300 Van Ness, S.F. The closing-night gala, Thurs/3, features *The Claim* (7 p.m., Palace of Fine Arts), followed by a party at 9:30 p.m. at the Exploratorium, 3601 Lyon, S.F. Tickets for both galas are \$75, including the film and party. The Zoom! Gala, Tues/1, features *Sidewalks of New York* (7 p.m., Kabuki), followed by a party at 9:30 p.m. at Sno-Drift, 1830 Third St., S.F. Tickets are \$20 for the film and party.

See "Reel to Reel" and First Runs, in Film listings, for venues and film times. For daily festival reports and features, starting with Alvin Lu's interview with *Center of the World* director Wayne Wang, log onto www.sfbg.com, and look for more coverage of the festival in next week's *Bay Guardian*.

chafing under a corrupt political order. Its critical success expanded the audience for Iranian film at home by wooing the Westernized, educated middle classes who had formerly ignored the national cinema in favor of European and American movies. And Behrouz Vossoughi, an innovative actor with box-office draw, contributed significantly to the bridging of this gap between popular and elite cultures.

The politics of abstraction

Vossoughi would continue to make popular films, but he was now also the darling of the new wave directors. This was a unique achievement, according to Jamsheed Akrami, whose documentary on Iranian cinema, *Friendly Persuasion*, is currently making the rounds at film festivals. "He had the dual distinction of being a bankable star for commercial projects and a very capable and versatile actor



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Photo courtesy of 9th Street Media Arts Consortium



Folks at 9th Street Media Arts Consortium put a smiling face on the future of independent film.

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When you think of the enormous creativity unleashed in San Francisco over the last 25 years, the 9th Street Media Arts Consortium is one of the greater success stories. In 1983, two dynamic young media groups, the National Asian American and Telecommunications Association (NAATA) and the Film Arts Foundation, came together to share space and resources. Since then, the Consortium has grown to include many more of the country's leading media arts organizations, which have become familiar components of our cultural and entertainment heritage.

9th Street houses such cherished institutions as the SF Jewish Film Festival, Cine Accion, which presents ¡Cine Latino!; Frameline, the presenters of the San Francisco International Lesbian and Gay Film Festival; the SF Asian American Film Festival, presented by NAATA; and Film Arts Foundation, which makes it possible

for thousands of filmmakers to learn and create in a synergistic environment.

Unfortunately, the Consortium is not immune to the increasing costs of rental space in the City, and is now forced to find a new, permanent home. This vital community will need help — and soon — to keep the cameras rolling and motion picture independence alive and on the screen.

9th Street Media Arts Consortium

The Focus is on Independence

When giant commercial movies cost millions to produce, promote and distribute, it's a wonder that any independent visions ever make it to the screen. Yet it is from this pool of

undiscovered or underfunded talent that some of the world's finest films and filmmakers arise. In San Francisco, aspiring auteurs can turn to the Ninth Street Media Arts Consortium, a unique "media community" which provides facilities and equipment 24/7, motivation and support services, numerous publications, funding and grants, seminars and screenings.

The Consortium is one of our most valuable arts resources, influencing thousands of lives throughout the Bay Area and across the nation. Your contribution to the Bay Guardian Community Fund will help ensure that this vital creative resource remains in San Francisco now and in the future. It's no longer enough just to buy a ticket and attend a screening... it's time to take a stand for the future vitality of independent film and video in our City.

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Ninth Street Media Consortium is one of the five community organizations that have been selected as beneficiaries of the 2000-2001 Bay Guardian Community Fund. The gift you make to the Fund may be earmarked for any of them, or simply divided equally among them all. The Bay Guardian Community Fund is a component fund of The San Francisco Foundation, the Community Trust for the Bay Area, and all contributions are tax deductible. Please... put your money where your heart is, and give all that you can. Thank you.

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Unvanquished

From page 41

of their audience, but also of their financial base, as the government directed its funding increasingly toward television and educational films rather than features.

But the rejection of these films in Iran was no passive affair: one of the pivotal events in the escalation of unrest in 1978 was a lethal fire set at a movie house in Abadan. The government blamed the torching of the Cinema Rex, in which more than 400 theatergoers died, on Islamic militants. But many thought the timing and location of the attack did not fit the usual pattern of protest. The theater itself was situated in a poor neighborhood, and the fire coincided with the screening of the well-known antigovernment film *Gavaznha*, starring Behrouz Vossoughi. The fire was therefore widely believed to have been the work of SAVAK, and it sparked waves of protest around the country, ultimately feeding the mass uprising that was Iran's revolution before it consolidated under the Islamic right. Shortly after Abadan, all film production in Iran ceased. The Iranian new wave was over.

Of hostages and B movies

By 1980, Iran was no longer an obscure or exotic place to Americans. News coverage of events in and around Iran in 1978 and 1979 made Americans more aware of the country than ever before. Stories of mass demonstrations and riots highlighted the erosion of Shah Mohammad Reza Pahlavi's power. The Shah himself — who had been an ally of the United States government ever since the CIA put him squarely on the throne back in 1953 — made headlines as the subject of the Carter administration's new emphasis on human rights abuses worldwide. He was finally forced to flee Iran in January 1979; he sought asylum in the United States but was denied. The following month, after revolutionary militants briefly captured the U.S. embassy in Tehran, the State Department evacuated the families of embassy personnel and urged all U.S. citizens in Iran to leave. In October the Shah, dying of cancer, was granted entry to the United States for medical treatment, triggering angry demonstrations from tens of thousands of Iranian students residing at American universities.

But public perception changed most dramatically after a crowd of 3,000 stormed the U.S. embassy in Tehran on Nov. 4, 1979. In the end, 52 Americans were held for a total of 444 days. Carter, whose presidency would go down with the botched rescue mission he authorized in April 1980, eschewed election-year campaigning, sequestering himself in the White House to devote full attention to the crisis. Meanwhile, the public responded with a mixture of bewilderment and outrage. Simultaneously, the political turmoil in Iran

spurred an unprecedented wave of immigration to the United States, which attracted nearly half of those fleeing Iran. Of those who came, about half would settle in California, with the vast majority in Los Angeles. In that exodus, lives of consequence and accomplishment were often traded for ones of obscurity, anonymity, and, in the atmosphere generated by the hostage crisis, often fear and alienation as well.

Vossoughi was already in Los Angeles in 1978, working on an independently produced thriller called *Cat in the Cage*. At the time, the political disturbances in Iran had not much concerned him. "I saw they were banning theater and things like that," he says. But like many other Iranians who came over around that time, Vossoughi assumed that any day he would be free to return. "I didn't see that I was guilty of anything. I thought that if anything happened, I could still come back and work. I am an actor." But he was far too famous. Newspapers in Tehran printed his picture with the Shah and the Queen. In the early months of 1979, his mother warned him not to return until things cooled off. This never happened. "After six or eight months, I heard that all my colleagues over there were not being allowed to make movies."

Khomeini's government banned nearly all prerevolutionary Iranian and foreign cinema. Banned, too, were all actors and entertainers whose work was deemed inappropriate or who were too reminiscent of the old regime. The blacklist would certainly extend to Vossoughi. His very popularity now made it impossible for him to return to Iran, at least as an actor. In the meantime he had a part as an Egyptian architect in Franklin J. Schaffner's *Sphinx*, released in 1981 on the heels of the Indiana Jones craze. Though a box-office bust, *Sphinx* was the work of a major director and featured top Hollywood talent (Frank Langella, Lesley-Ann Down, John Gielgud). For Vossoughi, the part suggested better things to come. If he were temporarily stranded in the United States, at least there might be good work ahead. He had, after all, a distinct advantage over other Iranian actors in exile: he came with formidable experience. Before arriving here, he had participated in two joint projects between American and Iranian film producers, both in English, that were attempts by the Iranian film industry to penetrate the Western market. The second of these, *Caravans* (1978), filmed in Egypt, starred Anthony Quinn. It was Vossoughi's work in *Caravans* that had attracted Schaffner's attention. The stint in Hollywood should have put Vossoughi in an enviable position. He enrolled in a class to bolster his English, joined the Screen Actors Guild, and found representation through the William Morris Agency.

PHOTO COURTESY OF BEHROUZ VOSSOUGH



Before the revolution: Behrouz Vossoughi (center) starred as Dash Akol in the 1971 film of the same name, directed by acclaimed Iranian new-wave auteur Massoud Kimiai (left); the film screens as part of this year's S.F. International Film Festival.

But global events would get in the way. Though unofficial, censorship in the United States was no less real than at home for Iranian actors on the wrong side of the politics of the day. Vossoughi remembers it as "a very hot time." Popular demonstrations against Iran were a common feature on the news. Reports of vigilantism directed against Iranians and Iranian Americans were not unusual. The Iranian flag was being burned across the United States. Many Iranians lost their jobs, and many Iranian families received threats. Finding work as an Iranian actor would now prove almost impossible. Vossoughi remembers auditioning in 1980 for a role in *The Black Stallion Returns*, a sequel to the 1979 hit, and getting as far as a meeting with the executive producer, Francis Ford Coppola.

"My agent told me that he was sure I had the part. On the last day there were only three of us left after the 150 who'd originally auditioned. Then Francis Coppola came and said he had seen my résumé and that my last movie was with Anthony Quinn. Eventually he asked me where I was from. I said Iran. So he said, 'Thank you for coming.' My agent called me later, asking why I had done this to him. Did I know how much money he had lost? I didn't understand."

His agent wanted to know why Vossoughi had not told Coppola he was Turkish or Greek. While the idea struck Vossoughi as absurd, his identity had become a serious liability. "Because of the hostages in Iran, Coppola had called my agent and said I was very good, a very fine actor, but that they could not get involved with the politics right now." According to Vossoughi, this situation repeated itself many times. Coppola's response may have been surprising, from an outspokenly political director, but it was not atypical. (His office told the *Bay Guardian* he could not possibly be expected to remember

details of a casting decision almost 20 years old). As film scholar Hamid Naficy confirms, "The [negative] stereotype of Iranians, especially because of the hostage crisis, was really very deep-rooted. In certain parts of society you wouldn't have known that such hostility existed, but in others, especially in the entertainment field, it was quite vast."

For Vossoughi, work dried up for the next four or five years. In the United States he was bizarrely associated with the new Khomeini regime that was banning his work, and in Iran with its political opposite, the toppled Shah's regime, whose censure he'd already suffered. He had no place to go. "I was so mad. Everywhere I went they'd say, 'Where are you from?' and I would say 'Iran.' Period. I lost many parts." He managed only a small role in a horror flick, *Time Walker* (1982), until the mid 1980s when, thanks to a contact in television (Iranian-born director Reza Badi), Vossoughi began to find work in TV, on shows including *Falcon Crest* and *T.J. Hooker*. But even so positioned to enter the mainstream, Vossoughi found that parts for Iranians and other Middle Easterners were mostly limited to stereotypes, especially that of the Middle Eastern fanatic. "That's the irony of it all," Naficy says, "the way these stars in some ways were pushed into playing stereotypes of their own country, which they probably didn't agree with. And so they ended up reproducing sometimes the typical stereotypes."

Vossoughi himself played some of these parts — in *Veiled Threat* (1989) and *Terror in Beverly Hills* (1991), low-budget action films that traded on the now iconic image of the Middle Eastern terrorist. *Terror* cast him as a Palestinian ex-CIA informant and hostage-taker. A vehicle for Sly Stallone's no-talent sibling, Frank, it was a film Vossoughi now deeply regrets making.

But options were limited, and not just for actors. Unemployment among Iranian immigrants was very high in the first half of the 1980s — over 20 percent for men — owing largely to the atmosphere generated by the hostage crisis. Faced with public prejudice not seen since the internment of Japanese Americans during World War II, Vossoughi found himself shut out of an industry for which he was eminently qualified and in which, had circumstances been different, he would almost certainly have found work.

The comeback

One of the many ironies in the history of Iranian film, which celebrated its centennial last year, is that the Islamic Republic has made the formerly "sinful" medium respectable for devout Muslims. The Islamic state has a monopoly on film production and distribution. All film stock is owned by the government, and a five-step review process gives the final say not only on the content of a film but, through a three-tiered quality-rating system, also on how well it will do at the box office. Religious people who shunned the cinema before are now attending films regularly. They're even allowing their children to become actors and filmmakers. "There was an association before the revolution regarding popular cinema and moral corruption," Naficy notes. "That sort of association has been severed." This sanitizing of cinema by Iran's theocracy has also meant that women, under the chador, have been more prevalent in filmmaking than ever before.

Even more surprisingly, this postrevolutionary cinema has actually done a much better job of reaching an international audience. Despite its sophistication, the Iranian new wave never achieved the kind of international recognition its successor has. It

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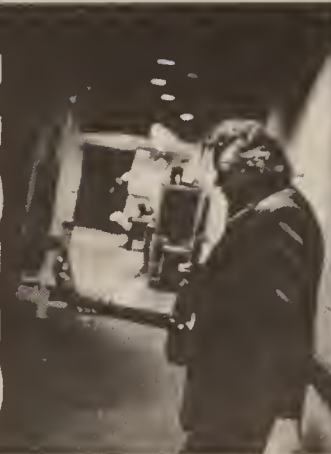
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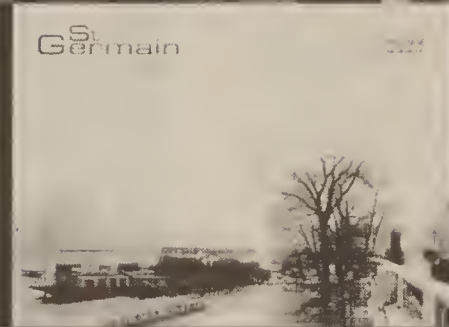
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doves
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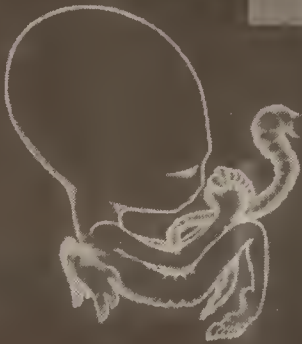


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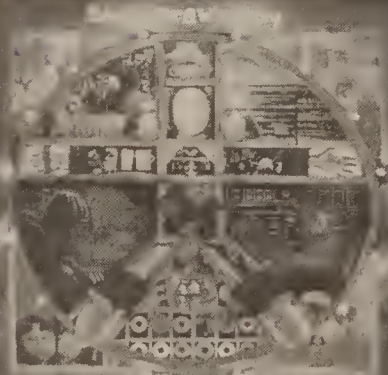


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Unvanquished

From page 43

was Iran's infamous presence in the news after 1979 that has actually helped pave the way for the success of its postrevolutionary cinema, documentary filmmaker Akrami says. "When the films started appearing in festival scenes, Iran was already a major newsmaker, whether it was because of the revolution, the hostage taking, the war, or a host of incessant domestic conflicts. There was a great deal of curiosity about Iran and Iranians in the rest of the world." By the early 1990s, audiences fascinated by this enigmatic nation discovered the appeal of new Iranian films — Dariush Mehrjui's *Hamoon*, Bahram Beizai's *Bashu*, Kiarostami's *Close Up* — which defined Iranian realities in very different terms than Americans had come to expect. Cineastes at Cannes, the Toronto International Film Festival, and Lincoln Center declared the films original and vibrant examples of a "new" Iranian cinema. "While the Iranian new wave films before the revolution possessed the same qualities," Akrami says, "they were lacking the political context that helped provide exposure for the postrevolutionary films." It must have been a bitter irony to Vossoughi that many of the directors he had worked with, then little-known internationally, were achieving worldwide recognition while he struggled to practice his craft here in the United States.

Still, like the larger diaspora to which he belongs, Vossoughi has found his situation steadily improving. One of the more dramatic improvements has been relocating to the Bay Area. "I love it. I always ask myself why I was ever in Los Angeles." He's working on his autobiography, and in 1999 he completed work on two films of which he is justly proud, *Broken Bridges* (a docudrama on the plight of Azerbaijan, directed by Rafiq Pooya) and *The Crossing*. The latter stands out, by his own account, as the best work he has done since leaving Iran. *The Crossing* — a European production by an American filmmaker, Nora Hoppe — is the story of Babak, an exile who has spent 20 years away from his native country of Afghanistan. It was a part Vossoughi felt very close to, and he gave it all the concentration he had used to craft his finest performances in Iran.

And while he is still unable to make a film in Iran, recently several Iranian producers have sought him out for projects to be made in Europe. He is considering some of them but has turned down three others because they were "for the regime." He finds that work philosophically impossible. "I think that artists must be independent. If I belong to some group or party or something, I'm limited in my work. Whatever I do is for all people. I hate politics interfering with art."

Yet, for better or worse, Vossoughi and his work as an actor have been

intimately tied to politics both in Iran and in the United States. Relations between the two countries have been thawing, but his films remain officially banned in Iran, along with nearly all prerevolutionary cinema. And for actors like Vossoughi, a blacklist is still enforced. Meanwhile, the banned films of the prerevolutionary era sit in a precarious state of desuetude, the victim of official contempt and bureaucratic neglect. Many films are in danger of disintegration. Iran's new wave, representing an as yet little-known cinematic treasure for Americans, lies for the time being largely out of reach.

For Iranians, however, who continue to enjoy his films in the privacy of their own homes on bootleg videotapes, Vossoughi has not gone away. Nostalgia for prerevolutionary popular culture has a currency many Americans might find hard to appreciate. In an ongoing war of images, idealizations of the past serve as one weapon of the representatives of Iran's modern diaspora against the current regime. Just last year, an interview with Vossoughi on Voice of America — his only means of addressing the Iranian public — sparked a flurry of speculation and rumor in Iranian newspapers over Vossoughi's imminent return, talk that was quashed in the latest attack on the free press by right-wing forces in the government. Like Googoosh, Vossoughi remains a visceral link for Iranians, both at home and abroad, to a nostalgic image of the past.

Even here in the United States — where a similar, albeit subtler and more diffuse, set of circumstances has kept Vossoughi anonymous and underappreciated — Kiarostami's tribute at last year's film festival has jolted the public, exhibiting the same kind of power of which cinema, especially in the hands of a master like Kiarostami, is sometimes capable. At this year's San Francisco International Film Festival, English-speaking audiences in the Bay Area will have the rare opportunity to see some of Behrouz Vossoughi's best work. Paying tribute to Vossoughi as part of its Unvanquished series, founded in 1996 to recognize exceptional actors and filmmakers marginalized by politics, the festival will feature two of his films, *Tangsir* and *Dash Akol*. As if to bring about his own wish to see Vossoughi "return to the cinema," Kiarostami has set in motion — in motion pictures, that is — the return of an exiled actor to the big screen. ❖

'Dash Akol' screens Sat/21, 9 p.m., Palace of Fine Arts, S.F.; **'Tangsir'** screens Sun/29, 12:30 p.m., Kabuki, S.F.; Mon/30, 9:30 p.m., Park Theatre, Menlo Park. For venue locations, see the San Francisco International Film Festival information box, page 41.

Robert Avila is a freelance writer and doctoral candidate in history at UC Berkeley. Leili Kashani contributed research and translations in the preparation of this article.



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PALE RIDER

On the lifetime "achievements" of Clint Eastwood, director. *By Chuck Stephens*

John Ford died in 1973, just about the time Clint Eastwood's third and least-known film as a director, *Breezy*, was failing at the box office. I've never seen it; has anyone? Leonard Maltin synthesizes the film thusly: "Jaded middle-ager finds truth with a teenaged hippie in sappy romance." Sondra Locke made her first film with Eastwood, *The Outlaw Josey Wales*, in 1976, when the director was 46. By then Locke wasn't a teenager anymore, just an actress who'd been Oscar nominated for her very first role (the academy's official kiss of death) and whose third film, *Willard*, was all about Ernest Borgnine getting eaten by rats. Locke became a director, too, and *Ratboy* is her claim.

The facts and fates of Hollywood's chosen (and disposed-of) are sometimes as tough to chew as Ernest Borgnine.

Where do you start with Clint Eastwood? In San Francisco, some might say (and the San Francisco International Film Festival would surely back them up), since he was born here, though he didn't stay long: he followed his father up and down the state until he was old enough to join the army. Or in Carmel, where Eastwood directed his first film, a

stud symposium on the dangers of celebrity, *Play Misty for Me*. Or you could start where Ephraim Katz's *Film Encyclopedia* does, with a quartet of non-Oscar-nominated performances from 1955, the year Eastwood moved to Hollywood: *Revenge of the Creature*, *Francis in the Navy*, *Lady Godiva*, and *Tarantula* — animal films all; Francis was a talking mule. Nobody much remembers Francis anymore, but mention the phrase "Eastwood's orangutan" and see what you'll turn loose.

Too much monkey business?

Maybe, but how else do you get from Eastwood the actor to Eastwood the director? What's *High Plains Drifter* without Sergio Leone's "Man with No Name" — who actually had three: Manco, Blondie, and Joe? Better question: how do you sit through half of the last 15 films Eastwood directed without screaming the screams of the well-nibbled Borgnine? *Space Cowboys* for you, partner? *Bridges of Madison County*? I'd rather be slathered with Stilton and fed to Sondra Locke.

"After decades of competency and artlessness, [Eastwood] is seen as a spare, epic directorial master and an actor who makes aging seem not only acceptable but glamorous" — or so

someone wrote in Katz's revised *Encyclopedia* while the director was still soaking up the glory he'd won with *Unforgiven* — a western as competently artless as the zoning laws in misty Carmel. You gotta start somewhere, so I started with Ford, since so much of Eastwood's legacy as a director is a pale but pertinent shadow of the American giant with whom he never worked.

Take this dissertation topic, please: "The Construction of African American Identity in the films of John Ford and Clint Eastwood." After all, Eastwood produced one of the great jazz documentaries — *Straight No Chaser*, a portrait of Thelonius Monk — and followed it by directing the ambitious and enormously odd Charlie Parker biopic *Bird*. Shot in aggressively under-lit night tones and centered around Forest Whitaker's beautiful babble of a performance, *Bird* remains one of Eastwood's major accomplishments, a sympathetic circumnavigation of bebop thinking where Parker's actual sax solos are Zelig-ed into the soundtrack and a cymbal is a symbol is a cymbal.

Bird didn't turn out to be director Eastwood's *Schindler's List*, but it certainly cleared a trail into the lost worlds of his next two movies, *White Hunter*,

Black Heart (in which Eastwood costarred with an elephant) and *The Rookie* (in which Eastwood costarred with the formidable Charlie Sheen.) *White Hunter*, *Black Heart* ends with the sacrificed life of a black man; *The Rookie* begins with same. In *A Perfect World*, Casper the Friendly Ghost shoots Kevin Costner in the gut to keep him from carving up a terrified black family with a pocket knife. There are issues here.

Eastwood the director likes to work with cinematographer Jack Green, who never met a right angle or a Hallmark sunset he didn't like. "No nonsense" is the way Green's aesthetic is often described, which must make Eastwood happy, since most everything about 90 percent of the films he's directed is pure, fun-loving, nose-punching, all-American, deeply compassionate, and highly inflammatory nonsense from beginning to end. But if the San Francisco International Film Festival wants to give Eastwood their Akira Kurosawa Award for lifetime achievement, who's going to



Feeling lucky: Clint Eastwood will be awarded the San Francisco International Film Festival's Akira Kurosawa Award for lifetime achievement Wed/25.

argue? After all, Kurosawa made more bad movies than so-called hometown boy Eastwood's made good. ♦

The Film Society Awards Night honors Clint Eastwood (Akira Kurosawa Award) and Stockard Channing (Peter J. Owens Award) Wed/25, Argent Hotel, 50 Third St., S.F. \$250-\$500. (415) 561-5047.

The San Francisco International Film Festival screens the following Eastwood films: *Bird*, Mon/23, 9:30 p.m., Kabuki; *Bronco Billy*, Wed/25, 9:45 p.m., Kabuki; *High Plains Drifter*, Thurs/26, 7 p.m., Palace of Fine Arts; *Pale Rider*, Tues/1, 10 p.m.; *White Hunter*, *Black Heart*, Sat/21, 4:30 p.m. For venues address and ticket prices see our festival info box, page 41.

LOOK BACK AT ANGER

The Magick Lantern Cycle puts a spell on you. *By Johnny Ray Huston*

A filmmaker who often takes mythology and iconography as his subject, Kenneth Anger (né Kenneth Anglemeyer), this year's S.F. International Film Festival Persistence of Vision awardee, has himself become a mythic icon, thanks partly to his flair for dramatic expansions on the truth. Anger claims he made "Fireworks," the first film in his Magick Lantern Cycle, at 17, and that "this flick is all I have to say about being 17, the United States Navy, American Christmas, and the Fourth of July." But did he make the film at 20, as biographer Bill Landis reports?

Regardless, "Fireworks" is a prodigy's vision. Its milk-cum and firecracker-phallus imagery risked obscenity charges long before Jack Smith's 1963 *Flaming Creatures*. (As Anger himself noted in a *Bay Guardian* interview last year, his and Smith's aesthetics are oppositional: Smith's are a cluttered polymorphous frenzy of spasmodic deterioration, while Anger's are scrupulously refined, redefined, and archived). Praised by Jean Cocteau, "Fireworks" utilizes a Cocteau-esque scrawl at its beginning, and of all Anger's works, it's the most indebted to 20th-century European romanticism and surrealism. The

film's muscular sailors — Anger's idiosyncratic remodeling of Athletic Model Guild fantasy — are the first of many masculine archetypes that grow increasingly sinister as the Magick Lantern Cycle progresses.

Abused by the sailors, the character played by Anger (looking and behaving like the weakling in old Charles Atlas ads) remains rapt, even as blood erupts from his nose and his chest is gouged open to reveal an odometer. The masculine rites of "Fireworks" give way to the feminine fantasia of 1949's "Puce Moment," which — after art deco credits — opens with a shimmering parade of dresses that double as sequined, beaded, tasseled curtains. The curtains eventually reveal a female "star," who leaves the queenly confines of her apartment, soundtracked by a psych-rock song about hermeticism, to ostentatiously chaperone a half-dozen leashed wolfdogs on a walk through the Hollywood hills.

"Puce Moment" might be the first example of Anger's talent for creating trancelike atmosphere. And the trance intensifies with 1953's "Eaux d'artifice," which observes the globular geysers of Italy's Tivoli fountains. At 13 minutes, "Eaux d'artifice" clocks in as cinema's longest and most beautiful money shot.

Lensed in daylight using black-and-white infrared film, it seems set in darkest night: anything that isn't pitch black shimmers and flares. Other avant-gardists scratch and draw onto celluloid for effects that Anger achieves by simply filming water.

Trance swells into hallucination in 1954's "Inauguration of the Pleasure Dome," a ceremonial orgy of overlays — at times featuring quintuple imposition — perhaps best appreciated by Aleister Crowleyites and shroom heads. (Others can simply view it as an outlandish costume battle involving real-life witch Marjorie Cameron, Anaïs Nin — who sports a birdcage on her head — and fiendish-looking queen Samson de Brier.)

In the notorious "Scorpio Rising" (1964), Anger returns to masculine iconography, meticulously depicting leather-clad bikers' rituals of adornment and defilement. The director favors an idiosyncratic camera movement: a leftward pan. Packed with terrific girl-group obscurities (Little Peggy March's "Wind-up Doll," Claudine Clark's "Party Lights"), "Scorpio" 's soundtrack is also marked by engine vroomls that melt into scary animalistic screams. "Kustom Kar Kommandos" (1965)

compacts "Scorpio" 's male burlesque: a beefcake caresses his bike with a pink powder puff as the Paris Sisters breathily fantasize about a "Dream Lover."

Anger's love of '60s girl-pop returns in "Rabbit's Moon" (1972). Mary Wells rages raggedly through the fantastic "Bye Bye Baby," as a clown figure — hypnotized by an animated moon that repeatedly swallows the screen in blinding white flashes — suffers heartbreak against a gorgeous tinselled backdrop. Shot on 35mm, "Rabbit's Moon" both recalls and vivifies the look of Anger's first adventure in film, the 1935 Hollywood feature *A Midsummer Night's Dream* (cast at 7 years old as the "Changeling Prince," he's billed as Kenneth Anglemeyer). Sandwiched between 1969's "Invocation of My Demon Brother" and 1980's "Lucifer Rising," the commedia dell'arte of "Rabbit's Moon," however doom-laden, is a light respite from the Magick Lantern Cycle's final occult onslaughts. "Invocation" wields an original score by Mick Jagger — a screeching, seemingly



He's a rebel: A biker poses, smoking, in Anger's "Scorpio Rising."

endless Moog synth sound that heightens the film's intensity; "Lucifer" (soundtracked by imprisoned "Invocation" star Bobby Beausoleil) features Marianne Faithfull as Lilith.

In "Invocation" and "Lucifer" (the latter filmed in Egypt), Anger fuses film form and occult practice — his two primary lifetime pursuits — with mesmerizing results. Ultimately, Anger's symbolism isn't meant to be deconstructed; you're supposed to fall under his spell. And you don't have to be an occultist to fall for "Lucifer": it qualifies as one of the great religious films. ♦

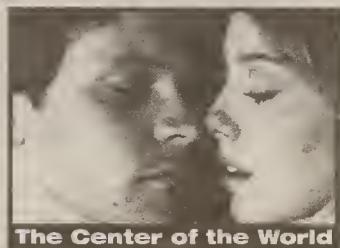
"Magick Lantern Cycle" screens as part of the San Francisco International Film Festival Sun/22, 5 p.m., Castro Theatre. For venues address and ticket prices see the festival info box, page 41.

REEL TO REEL

A day-to-day guide to the film festival

Thurs/19

The Center of the World (Wayne Wang, U.S.) Shocking sexual content alert! Or such, at least, is the selling point of Wayne Wang's new film, which condenses the 72 erotically and economically charged hours in which a wealthy high-tech geek (Peter Sarsgaard) pays a riot-grrrl-by-day, stripper-by-night (Molly Parker) to be his love bunny at a posh Vegas hotel. Comparisons to past *amour fou* epics both rocking (*Last Tango in Paris*) and shlocking (*Nine 1/2 Weeks*) are sure to arise, possibly along with your date's postscreening friskiness level. It's nice to see a movie that's not just sexy (though hardly pornographically so, unrated status notwith-



The Center of the World

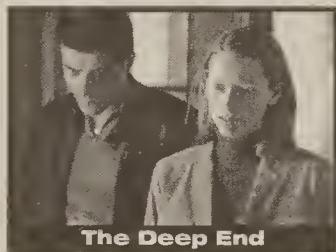
standing) but equal-opportunity sexy: Wang and scenarist Ellen Benjamin Wong take pains to avoid the usual male-gaze fantasia, maintaining both characters' delicate balance between desire, psychological vulnerability, and marketplace exchange. In the end, *Center of the World* is perhaps too slight to carry any lasting resonance. While far more intelligently nuanced than the softcore-in-art-house-wrapping opus you might expect, it doesn't quite penetrate (ahem) far enough to achieve much emotional weight. It's sorta *Leaving Las Vegas Lite*, with less traumatized characters and better sex. But that's not nothing: God knows the world can always use more sex-on-the-brain movies that actually have a brain. 7 p.m., Castro. (Dennis Harvey)

Fri/20

Baise-moi (Virginie Despentes and Coralie Trinh Thi, France) Include hard-core sex in your film, and you have pornography. Add some guns to the mix, and, in America, you've got art, or at least art house. While you may be pleasantly surprised by just what orifices those guns penetrate in this French shocker, you may not be so pleasantly surprised by a plot that adds little to the revolutionary but retro *Thelma and Louise*-style road-rage adventure canon. It begins with the expected defiled woman blast-off but doesn't take long to get exponentially more hot and very much more bothered. These women, two actors culled from the porn docu-drama world, meet in a train station after hitting rock bottom. But they aren't just on a

crime spree, killing innocent (and not so innocent) men and women — they're on a shopping spree as well: there seems to be no limit to their supply of fishnet stockings to tear at the crotch with each encounter. Americans aren't used to seeing so many erect penises in their art films, and neither, apparently, are the French. *Baise-moi* (Fuck me) comes complete with controversy kit (the press notes even add to the mystery by blacking out a descriptive line) for distributor satisfaction: it was banned in France, if you can believe it. Though *Baise-moi*'s soundtrack is state of the art, its proud low-tech video look *très* 2001, its intent to highlight female pleasure admirable, and its jokes on men fairly great, in the final analysis, it's just too Frederick's of Hollywood to bear. 10:15 p.m., Castro. (Susan Gerhard)

The Deep End (Scott McGehee and David Siegel, U.S.) Remaking Max Ophüls's *The Reckless Moment* may be seen as incautious by some critics, but Scott McGehee, David Siegel, and their i5 productions apparently have no problem running red lights. Their dazzling debut, *Suture*, made a bizarre, moody mystery out of academic questions about identity, and their belated second feature after a long absence (they've produced other films in the meantime) shatters another kind of psyche. A mother (Tilda Swinton)



The Deep End

dangles precariously outside the safety net of cozy upper-class life to save her son from a messy, and potentially criminal, situation. Like all i5 art, *The Deep End* is art-designed to its very fibers and neither camps up the noir nor arms it with hyperbolic levels of violence like its contemporaries. The film plays its emotional story of maternal instincts run amok coolly, as contained as the opaque blue lake (Tahoe) where it was shot. Swinton, a combination of oozing emotion and frigid fear, exists in total harmony with a landscape that seems to have been planned around her wardrobe — from a blue ribbed turtleneck that carefully matches Tahoe's waves to a red jacket—red muscle car combo that telegraphs the blood on everyone's hands. 7 p.m., Kabuki. Also Sun/22, 4 p.m., Kabuki. (Gerhard)

Gaea Girls (Kim Longinotto and Jano Williams, England-Japan) Pro wrestling

in the United States labels itself "sports entertainment" — but all the blustery theatrics kind of tip the Soloflex toward the entertainment side of things. On the Japanese women's wrestling circuit, a prematch light show and a jaunty theme song ("We are violent! We are freak-out! We are Gaea Girls!") don't do much to gloss over the fact that the beefy gals in the ring are actually beating the crap out of each other. Kim Longinotto and Jano Williams (*Dream Girls*, *Shinjuku Boys*) aim their behind-the-scenes doc at a training camp run by terrifying force of nature Nagayo Chigusa, an unbeatable champ whose



Gaea Girls

students quaver in her presence. Repetitious scenes of girls jumping rope and doing squats lead into the film's most disturbing sequences, the repeated ass-whipping of not-ready-for-prime-time recruit Takeuchi, who endures beating after bloody beating — and verbal abuse along the lines of "you're completely useless" — in preparation for her desperately sought-after pro debut. Fascinating, yet admittedly often hard to watch, *Gaea Girls* shows that this kind of wrestling is far from fake. 10:15 p.m., Kabuki. Also Tues/1, 1 p.m.; Wed/2, 7 p.m., Kabuki. (Cheryl Eddy)

L'amour, l'argent, l'amour (Philip Gröning, Germany) Philip Gröning's third film begins with dazzling exercises in pure style. He overlays images of fireworks exploding above a cold nighttime cityscape, uses Yo La Tengo's heart-throbbing "Damage" as mood music, and suspends the credit sequence via occasional brief bursts of cast and crew info — *L'amour, l'argent*'s title doesn't arrive for at least 10 or 15 minutes. Unfortunately, what follows is (yawn) ye olde road movie, replete with a (yawn) troubled young couple, the female half of which is a (yawn) masochistic prostitute whose bedroom work is saturated in (yawn) red lighting. VU's "Stephanie Says" and "Candy Says" provide the soundtrack for emotionally vacant, magazine-ready pose-athons. In love with his young lovers, Gröning stretches a trite story to almost two and a half hours. That's way past the breaking point. 9:50 p.m., Kabuki. Also Mon/23, 7 p.m., Kabuki. (Johnny Ray Huston)

Landscape (Martin Sulik, Slovak Republic) World War II is all around, Continued on page 48

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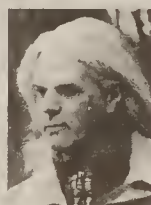
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age

S.F. INTERNATIONAL

Reel to reel

From page 47

but in one small Eastern European community, the people still have chickens to feed, clothes to sew, and naughty children to punish. Weirdly funny vignettes acquaint us with the residents: a beggar who cleverly makes



Landscape

an escape from a burning outhouse, a deaf man who unwittingly swallows a snake (and then regurgitates it, much to the horror of the townspeople), a lascivious tailor who loves a good dirty joke. But just when you think *Landscape* is yet another fable about a small burg packed with quirky characters, reminders of the war emerge (soldiers stomp through backyards, a car with a loudspeaker attached blares instructions for Jews to leave their homes), shading the film with unexpected poignancy. 7:10 p.m., *Kabuki*. Also Sun/22, 1 p.m., *Kabuki*. Fri/27, 7 p.m., *New PFA Theater*. (Eddy)

Startup.com (Jehane Noujaim, Chris Hegedus, U.S.) Will the story of two high school friends and their dot-com-dream (or disaster) drama be as pivotal a piece of culture as the Maysles classic on Altamont? Going in, I guess you could call this *Gimme Tax Shelter*, and just hope that the cinema vérité documentary form is still going strong in the hands of Pennebaker collaborator Chris Hegedus, here joined by Jehane Noujaim. Maybe the 2000s are, in their way, offering up as much social drama as the late '60s, because Hegedus-Noujaim certainly capture a moment: boys dream money, meet Bill Clinton, make headlines on financial news cable, get wired and, of course, tired. Watching this film, what's amazing is how hilarious that dot-com boom time now seems, and how well the filmmakers are able to transcend the period details to tell a harrowing story about the tortuous nature not just of capital but of friendship. 9:40 p.m., *Kabuki*. Also Mon/23, 1 p.m., *Kabuki*. (Gerhard)

Stranger Inside (Cheryl Dunye, U.S.) A shot of jail gates viewed through the barred backseat window of a police car literalizes the view of life held by Treasure Lee (Yolanda



Stranger Inside

Rose): she's deliberately gotten herself transferred from a youth correctional facility to a women's state prison in order to track down her mother, a lifer named Brownie (Davenia McFadden). Though *Stranger Inside's* occasional jump-cut montage passages betray its made-for-HBO status, director Cheryl Dunye proves her debut *Watermelon Woman* was no fluke — here, her intelligence remains potent within far less comfy terrain. Dunye's script effectively builds dramatic momentum, and in action sequences she has a street fighter's flair for surprise. By the time Treasure discovers a mother's love isn't always what it seems, Dunye has already pulled the floor out from under her (and the audience) once. A final note: supporting player Rain Phoenix is more butch than all of her brothers put together. 4:30 p.m., *New PFA Theater*. Also Fri/27, 9:30 p.m.; Sat/28, 3:45 p.m., *Kabuki*. (Huston)

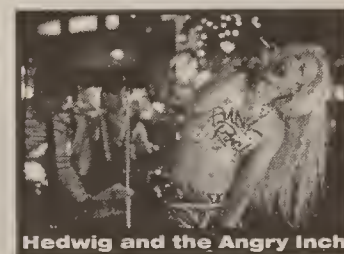
The Vertical Ray of the Sun (Tran Anh Hung, France-Vietnam) Though a contemporary of Assayas, Denis, Desplechin, and Carax, the Vietnamese-born but Paris-educated and -assimilated Tran Anh Hung is rarely even name-checked by admirers of current French cinema. Perhaps that's because, though French-financed, all of Tran's films take place on Vietnamese soil; never mind that the title of his latest — a dissonant and vaguely Chekhovian melodrama about sisters and their lovers in verdant present-day Hanoi — evokes Eric Rohmer's *Le rayon vert*, or that his first, *The Scent of Green Papaya*, though set in 1951 Saigon, was shot entirely on a soundstage in Boulogne. Compared with the kaleidoscopic and nightmarish *Cyclo*, *The Vertical Ray of the Sun* is an altogether brighter if deceptively lightweight affair, and Tran arranges and rearranges the movements of the sisters as if they were lilies in a tall vase, as their story calmly drifts from one pregnant possibility to the next. Overwhelmingly erotic textures and tempos abound: sparks of water dancing in a brass bowl, lovers kissing (à la Magritte) through silk scarves, a lash of Arab Strap. Turns out the scent of that first papaya was misleading: take a look at the even stranger efflorescences Tran's now discovered back in Vietnam, simply growing on the vine. 6:45 p.m., *Kabuki*. Also Sat/21, 4:15 p.m., *Kabuki*. (Chuck Stephens)

Sat/21

Face (Junji Sakamoto, Japan) Like a road map superimposed on a mug shot, director Junji Sakamoto's awe-inspiring *Face* is both a tenderhearted portrait of a truck-shaped seamstress named Masako — victim, murderess, lummo, goddess — and a leather-skinned survey of the geographical and emotional limits of Japanese life. Sakamoto describes it as a "crime film," but society's the menace here, even if Masako — voluminously embodied by Naomi Fujiyama, Japan's leading stage actress — does begin her journey toward self-realization with an act of shocking violence. Distilling all

the furiously inchoate feminism of Shohei Imamura's myriad insect women — along with the slipperiness of his various eels, whales, and other aquatica — into his heroine, Sakamoto has created one of contemporary cinema's most indomitable, if all too human, forces. Superlatives aren't enough for this epic and ultimately life-affirming heartbreaker: my favorite Japanese film so far this century, *Face* is some sort of miracle. 7 p.m., *Kabuki*. Also Mon/23, 9:15 p.m.; *Kabuki*; Fri/27, 9:30 p.m., *New PFA Theater*. (Stephens)

Hedwig and the Angry Inch (John Cameron Mitchell, U.S.) Fine Line and John Cameron Mitchell's Sundance crowd pleaser may not have been quite as angry, funny, or rock 'n' roll as the off-Broadway version, but it will do for



Hedwig and the Angry Inch

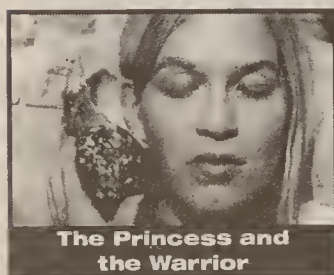
broad marketing purposes. The ex-German transsexual glam rocker and sometime prostitute with the botched sex-change operation and the psychotic obsession with a former protégé needs to become a household name. I see Barbie tie-ins with removable penises, free with every Big Mac. The plot — which follows Hedwig's obsessive, vengeful shadowing of rival rock star, former babysitter, and former lover Tommy (can you hear me?) Gnosis — pales in comparison to the strength of Stephen Trask's powerful songs. And the palette has changed from the stage show's bleak-black-with-occasional-bright-costumes to cinematic candy colors featured on every surface, but all this is incidental. The force of personality that is John Cameron Mitchell's version of Hedwig — wife, nanny, Bowie — is what carries this film. 10 p.m., *Castro*. (Gerhard)

Otáček (Jan Svankmajer, Czech Republic) Unsurprisingly, Jan Svankmajer directs humans like an animist: the people in his overlong new movie have a cartoon menace, magnified by close-ups of fiendish faces. Yet the *Homo sapiens* in *Otáček* are mere plant food for the title character, a ravenous tree stump. Uprooted by a sterile couple, loglike Otik quickly graduates from mother's milk to the family cat, eventually devouring bureaucrats and nosy neighbors. Otik's parents don't understand his glee for playing patty-cake with entrails, but the myth-savvy little girl next door (a pudgy variant of *The Bad Seed's* Patty McCormack) does; she feeds the local bifocal pedophile to Otik after a gnarled hand emerges from the old man's pants one time too often. Svankmajer's food aversion is evident via an array of undefinable soups and porridges. *Otáček's* stop-motion ani-

FILM FESTIVAL

mation isn't his best, though it suits the creature-feature comic tone. The message seems to be that baby making is a selfish endeavor. But Svankmajer's a surrealist, so the message isn't the point. 10:15 p.m., *Kabuki*. Also Mon/23, 9:15 p.m., *Kabuki*. (Huston)

The Princess and the Warrior (Tom Tykwer, Germany) After the extended sprint of *Run Lola Run*, director Tom Tykwer returns with a marathon jog, again starring Franka Potente, blond this time. The most glamorous and adored nurse at a sanitarium, she wanders in front of a speeding truck one day, only to have her life saved by a



The Princess and the Warrior

hunky, tearful stranger (Benno Fürmann) who "smells good." Potente and Fürmann have the required they-should-fuck chemistry, and as expected, there are bravura displays of time-suspending technique: the interior of a seashell becomes a gate to the film's first action sequence. The score (by Tykwer, Johnny Kilmeck, and Reinhold Heil) starts out similar to the Tindersicks' effective work for Claire Denis, before — during a tiresome bank-heist sequence — it succumbs to a ponderous two-note piano motif that suggests John Carpenter's *Halloween* score on 'ludes. Clever-cute and ever hopeful, *Princess's* fractured fairy-tale romanticism would be more lovable if it didn't wear out its welcome. 7 p.m., *Castro*. (Huston)

'Shirin Neshat Unveiled' (Shirin Neshat, U.S.) Employing split screens, Moroccan landscapes, staged action, and vivid scores, New York-based Shirin Neshat's cinematic portraits (transferred to video from the polished 16mm images of cinematographer Ghasem Ebrahimi) explore the separate and unequal spheres of women and men in a theocratic state. This program of six shorts includes the male-female standoff "Rapture," which won Neshat critical acclaim in 1999; an earlier work, "Turbulent" (1998), juxtaposing a male concert singer to a woman singing before an empty auditorium (in Iran, women are banned from singing in public); and "Fervor" (1999), which follows the furtive and fleeting contact between a man and a woman at a mosque. Three new works are "Fetneh" and "Ballad of Intimacy," which stars Iranian actress Shohreh Aghdashloo, and "Passage," a collaboration with Philip Glass. 4 p.m., *New PFA Theater*. Also Sun/22, 5 p.m., *Kabuki*. (Robert Avila)

Sun/22

The Circle (Jafar Panahi, Iran) This harrowing portrait of women's lives

under an Islamic state is currently banned in Iran. Following one character after another in a realistic and cinematically rich style, the film documents cases of both exceptional and daily hardships for women who fall outside the norms of tradition. In a society that has criminalized sex, speech, and expression, such women, the film contends, ultimately end up in the same place. However, situations that appear barbarous in their severity (the outlawing of abortion, for example) upon reflection seem all too familiar. Jafar Panahi's indictment of patriarchal oppression ultimately extends beyond the borders of this one country to our own. 10 p.m., *Kabuki*. (Avila)

Devils on the Doorstep (Jiang Wen, China) Given the bumper crop of Chinese-language films that made it onto the international circuit this year, it's easy to see why this overlong, black-and-white WWII epic, about a Japanese POW and his Chinese translator who are taken captive in a Chinese peasant village, might get overlooked. But for those who miss cinema's golden era, director Jiang Wen's achievement is a remarkable throwback to the "humanist" cinema of hey-day Kurosawa. In comparison,



Devils on the Doorstep

Crouching Tiger may as well have been made by Spike Jonze. There's a weird, belated feel to the whole project — it's the classic cinema China never really made — that makes this all the more fascinating. For what it's worth, the film's been attacked by Chinese censors and Japanese nationalists alike. 3:30 p.m., *Kabuki*. Also Tues/24, 9:30 p.m., *Kabuki*; Thurs/26, 9 p.m., *New PFA Theater*. (Alvin Lu)

'Magick Lantern Cycle' (Kenneth Anger, U.S.) As another tantrum-prone bad boy once put it, "Anger is an energy." Hypnotic and malevolent, the energy of the nine-short *Magick Lantern Cycle* — from the sailor fantasia *Fireworks* to the Egyptian odyssey *Lucifer Rising* — is pure Kenneth Anger. The self-proclaimed magus of cinema has hosted some epic events in San Francisco (most notoriously, a literal freak-out at Glide Memorial Church), but tonight, after receiving the Golden Gate Persistence of Vision Award, he'll be injecting into the heart of rainbow-mall gay consumer culture — the Castro — a deadly dose of his special serum. The formula may be decades old, but the atmosphere promises to be history in the making. (Last year, when Film Arts Foundation presented Anger with the Phelan Award, an elaborate fireworks display capped the event.) Projectionist beware: if these films aren't perfectly in

focus, you will face the wrath of the director. 5 p.m., *Castro*. (Huston)

'Shorts in a Feature-Length World' (Various, U.S.-Canada-Australia) The last few years have been lively ones for Guy Maddin: he went yo-yo over the young actor playing Donny Osmond in an Osmond TV movie (search the *Village Voice's* online site for a hilarious article by Maddin), and he made "The Heart of the World," a short that's the highlight of this program — and maybe the entire festival. Though Maddin calls it "the world's first sub-



liminal melodrama," for once, a filmmaker's hyperbole qualifies as understatement. Shot using an ancient, hand-cranked Bolex, this seven-minute masterwork — featuring more than 800 edits — replicates and rocket-powers the experience of watching classic, time-worn (scratched, jumpy) silent films. Ultimately, Maddin's primary influence — some say Eisenstein, some say Abel Gance, some say the pre-*Metropolis* Russian "space opera" *Aelita*, some say a Flesicher brothers cartoon — is irrelevant: he's remade history. The plot: "The world is dying of heart failure!" The heroine: Anna, who rides a gigantic playground slide down to the earth's core. The fool: you, if you miss a chance to see "Heart" in a theater. 2:30 p.m., *Kabuki*. Also Wed/2, 10 p.m., *Kabuki*. (Huston)

Simon of the Desert (Luis Buñuel, Mexico) This is a rare opportunity to see Luis Buñuel's brief (45 minutes) extended black joke from 1965 (made in Mexico, although Buñuel had already begun working in France again). It's a laugh riot, or maybe more of a smirk riot, about the ascetic travails of Simon, who stands on a column in the desert — all of it touched up by Buñuel's personal brand of surrealist humor. It makes an interesting contrast to Tian Zhaungzhuang's *Horse Thief* (see Sun/29), actually, in its treatment of religion and the desert. It shows here with Buñuel's early "documentary" *Land Without Bread*. 2:30 p.m., *Castro*. (Lu)

Mon/23

Cobra Woman (Robert Siodmak, U.S.) "Gif me dah cobra jew!" evil Maria Montez commands her nice twin sister in this 1944 camp classic. No, she's not referring to some snake-handling Semite. That's "jewel," as in the mystic gem that helps bad Maria keep her island-bound slaving hordes (including the inevitable sacrificial virgins) in check, before good Maria, hunky Jon Hall, junior beefcake Sabu, and Koko

Continued on page 50

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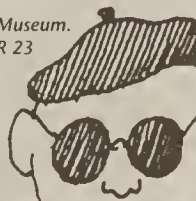
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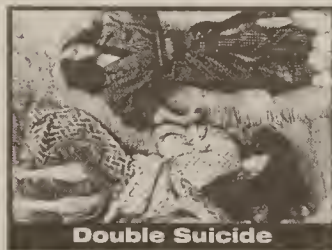
S.F. INTERNATIONAL FILM FESTIVAL

Reel to reel

From page 49

the Chimp engineer the Cobra Queen's demise amid volcanic lava and falling papier-mâché pillars. This kind of kitsch-exotica adventure mysteriously made tons of money for Universal Studios during World War II, when U.S. audiences wanted their escapism as unrealistic as possible. When the war ended, so did the films, flushing La Montez's career down the express toilet. But she was so awful/wonderful — like some bioengineered blend of Dietrich and a two-by-four — and this howler was such a peak moment that it inspired drag queens for a good quarter century pre-Stonewall. Chosen by this year's festival honoree Kenneth Anger as a personal fave, *Cobra Woman* will be screened in a vault Technicolor 35mm print. Gentlemen, please remove your tutti-frutti hats in the auditorium. 7 p.m., Castro. (Harvey)

Double Suicide (Masahiro Shinoda, Japan) That Masahiro Shinoda's tart, pop-art rethink of Chikamatsu's famous Bunraku (puppet theater) tragedy of 1969 is being presented in this year's "Indelible Images" program by David Siegel and Scott McGehee — codirectors of *The Deep End* — makes perfect sense. *Suture*, the team's first film, was altogether inky with the Rorschach blots of Siegel and McGehee's passion for 1960's Japanese new-



Double Suicide

wave filmmaking. Though cast with live actors, Shinoda's gorgeously grainy film preserves the most alienating aspect of Bunraku artifices: the on-screen presence of black-clad puppeteers, who step in to assist and occasionally disable the actions of the doomed lovers at the center of the story. A hypertheatrical meditation on hypertheatricality, *Double Suicide* functions foremost as a frantic collage of styles, where lurid images modeled on the works of classic *Ukiyo-e* printmakers clash with the brash and mannerless low-resolution sloganeering of the advertising age. Too Kabuki for the Kabuki, apparently: the film screens only at the Castro. 9:15 p.m., Castro. (Stephens)

Tues/24

Smell of Camphor, Fragrance of Jasmine (Bahman Farmanara, Iran) An aging director comes out of retirement to make a film on Persian burial rights for Japanese television. Meanwhile, he discovers that his own burial plot alongside his departed wife has someone else in it. In the manner of Kiarostami's *Close Up* or Makhmalbaf's



Smell of Camphor, Fragrance of Jasmine

Salaam Cinema, director Bahman Farmanara's first film in more than 20 years intricately weaves reality and fiction in a fashion that has come to be a hallmark of Iran's self-consciously social cinema. Playing the part of the director himself, and incorporating blacklisted actors from his own pre-revolutionary films playing themselves, Farmanara's fascinating meditation on life and death is also an ingenious demonstration of the transformative power of cinema in a culture that takes its art seriously. 6:45 p.m., Kabuki. (Avila)

'Yo La Tengo and Jean Painlevé: The Sounds of Science' A contemporary and fellow countryman of Jacques Cousteau, the late Painlevé was his opposite stylistically. Ostensibly making straightforward little classroom films such as *Hyas and Sterorhynchus* (that's crabs 'n' worms to you), *How Some Jellyfishes Are Born*, and *The Love Life of the Octopus*, he delighted in the surreal spectacle other species provided — their sheer visual exotica often heightened by musical scores commissioned from leading avant-garde composers. However, this program of several representative, underwater-themed shorts — drawn from a 50-year career span — will silence the original soundtracks. Instead NYC's finest, Yo La Tengo, will perform live accompaniment at the Castro. Will their Velvets-on-qualudes sound suit Painlevé's trippy images? Need you even wonder? Personal (if probably vain) prayer: that Yo La brings along recent collaborator Jad Fair to ad-lib the innermost thoughts of the undermost creatures. 7 p.m., Castro. (Harvey)

Wed/25

Come Undone (Sébastien Lifshitz, France) Retitled to something vaguely sexier than its original *Presque rien*, this first feature by French writer-director Sébastien Lifshitz is yet another gay Euroyouth coming-out saga. But it's also much more than that; the usual wish-fulfillment horndogery is displaced by compelling, ambiguous hints of chronic depression, family dysfunction, and possible mental illness. Arriving in a beachside town to spend the summer with his hypochondriac mother and two sisters, moody Mathieu (Jérémie Elkaïm) is at first delighted to find romance in the person of très cute, self-confident Cedric (Stéphane Rideau). But soon Mathieu withdraws, unable to choose between his family's expectations and his lover's devotion. That he doesn't necessarily have to is just one way in which this exquisitely complex drama avoids convention, offering up an ink-

blot portrait of mental illness that is disturbing, sympathetic, nonmelodramatic, and very much like real life. 7:20 p.m., Kabuki. Also Thurs/26, 3:30 p.m.; Fri/27, 7:15 p.m., Kabuki. (Harvey)

Keep the River on Your Right (Laurie Gwen Shapiro and David Shapiro, U.S.) In the mid 1950s tortured-artist New Yorker Tobias Schneebaum set out for the remotest jungles of Peru, less in search of something than in flight from the "civilized world's" perceived corruption and cruelty. He wound up adopted for some time by a native tribe so untouched by industrialized versions of modernity that it practiced casual male-male sex without the least self-consciousness. Another, less frequently indulged custom — attacking rival tribes, kidnapping the women, and eating the men — struck Schneebaum as rather less appealing. But when his poetically non-



Keep the River on Your Right

judgmental titular memoir of this trip came out in the '60s, the cannibal thing was all anyone wanted to talk about. Now elderly, the painter-teacher-anthropologist reluctantly agreed to let a documentary filmmaking team record his first trip back to the region in decades. The results are bizarre, humorous, melancholic, and endearing — much like Schneebaum himself, a man still very sure that "primitive" societies are far more evolved than ours, at least where it counts. After seeing *Keep the River*, you may find yourself conceding his point. 4 p.m., Kabuki. Also Thurs/26, 6:45 p.m., Kabuki. (Harvey)

The Weight of Water (Kathryn Bigelow, U.S.) So many mysteries permeate this film — a late 1800s whodunit, with a muted Sarah Polley at its center, on a creepy New England island; a parallel who-will-do-it? situation on an extremely underequipped boat carrying a poet (Sean Penn), a parasite (Elizabeth Hurley), and a jealous wife (Catherine McCormack) — but the greatest mystery of all might be: what forces made Kathryn Bigelow, generally acknowledged as one of the premier women auteurs of her generation, wait five long years between major features? These are *Strange Days*, indeed. The maker of hard-edged woman cop film *Blue Steel* and poetic vampire flick *Near Dark* makes a comeback of sorts in the icy waters of Anita Shreve's *Isles of Shoals* novel, and anyone who still hums "Lizzie Borden took an axe ..." on occasion should enjoy watching how it all plays out. 9:30 p.m., Kabuki; also Thurs/26, 4 p.m., Kabuki. (Gerhard) ❖



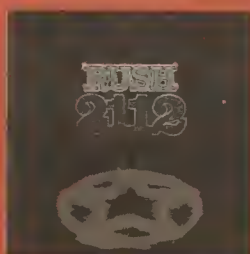
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**S.F. INTERNATIONAL
FILM FESTIVAL**

Week-two highlights

Thurs/26

The Season of Men (Moufida Tlatli, France-Tunisia) The architecture of homes and souls gets another graceful go-round by Moufida Tlatli, whose stunning *Silences of the Palace* (1995) unveiled a cloistered women's world and its untidy relationships. This time Tlatli also focuses on women's suffering, but mostly at one



The Season of Men

another's hands: For 11 months out of the year, the men leave the island these women live on to work on the mainland. When one returns for his restful month to find his wife and mother in bitter dispute, the unraveling begins. Tlatli's sense of visual economics is breathtaking: no wall, window, or weave is ever wasted. 9:20 p.m., Kabuki. Also Fri/27, 3:45 p.m., Kabuki; Sun/29, 9 p.m., New PFA Theater. (Gerhard)

Fri/27

Werckmeister Harmonies (Béla Tarr, Hungary) If Antonioni had directed *Eraserhead*, it might have looked a little something like the latest opus of paranoia and demagoguery gone awry from Hungarian filmmaker-cum-demented genius Béla Tarr (*Satantango*). Set sometime in the late 20th century, the stream-of-consciousness "narrative" revolves around a man (Lars Rudolph), a town, a malcontented mob, and a mysterious circus that acts as the catalyst for an inevitable boiling point. The filmmaker's emphasis on long takes and ethereal gliding cameras contributes to the nightmarish atmosphere of postindustrial malaise, a world in which an apocalypse is only a 12-minute tracking shot away. Shot in ultrasaturated black-and-white stock, the film's every ray of light, shadow, and shape seems steeped in hallucinogenic beauty that beckons, even as it decomposes into murky darkness. Four years in the making, *Harmonies* may be the first masterpiece of the new millennium; profoundly disturbing and unforgettable, it's an art-film experience that, once seen, sears itself permanently onto the mind's eye. 3:15 p.m., Kabuki. Also Fri/27, 6:30 p.m.; Sun/29, 5:30 p.m., New PFA Theater; Tues/1, 9:15 p.m., Kabuki. (David Fear)

Sat/28

The Gleaners and I (Agnès Varda, France) Forty-some years after the

classic *Cleo from 5 to 7*, Agnès Varda is as alert as ever. With this documentary, she takes to digital video as if it were the best lover anyone could have in old age. Her subject is "gleaning," a practice that varies from gathering leftover fruits and vegetables in the country to finding discarded objects and food in the city; journeying throughout France, she encounters a man who has built a palace out of dolls ("He's an amateur," says his unimpressed wife) and a wide variety of people united by their use of what most people regard as "trash." *The Gleaners and I* is filled with off-hand yet acute social observations — and many happy accidents, as when Varda grabs and crumples trucks on the highway in the lens of her camera, finds a painting of gleaners at a thrift store, or discovers that a man who munches on leftovers at a market (because certain veggies are "rich in beta carotene, zinc, and proteins") possesses a master's degree and lives in a shelter where he teaches immigrants from Mali and Senegal. Varda acknowledges that she herself is a gleaner of images. She also says that the end of her life is near — if so, that knowledge has only increased her vitality. 7 p.m., Kabuki. (Huston)

Sun/29

Horse Thief (Tian Zhuangzhuang, China) Maybe the greatest Chinese film ever made, the work of Hou Hsiao-hsien and Tsui Hark included, but *Horse Thief* isn't really a "movie," you know. Psychedelic documentary, maybe. Shot in the early '80s in Tibet by an ambitious young Chinese filmmaker, it may as well, if it weren't for



Horse Thief

the film's political context, have been shot on Mars. Director Tian Zhuangzhuang, on the strength of just this and the considerably more comprehensible but no less radical *Blue Kite*, was the most visionary of the Fifth Generation and the most talented of post-Cultural Revolution mainland Chinese directors, but after a bad run-in with censors he's been working more as a producer lately. 4:15 p.m., Kabuki. (Lu)

Mon/30

Virgin Stripped Bare by Her Bachelors (Hong Sang-Soo, South Korea) The leading light of the new Korean new wave, Hong Sang-Soo is slowly reinventing the cinema of reverse an-

gles: each new shot he makes seems to elaborate on — and thoroughly destabilize — the one that came before it. Though relatively minor compared with *The Power of Kangwon Province*, *Virgin Stripped Bare by Her Bachelors* — Hong's first comedy, a kind of ultrablack *Annie Hall* about a rich art dealer, a failed filmmaker, and the woman they both want to bed — takes the idea of shot/reverse-shot cutting to its metaphysical extreme. The first half of the film tells one version of the story, then the second half tells another, but the more things come together, the more they fall apart. Though easily mistaken for a coy narrational gimmick, the ostensible symmetry of Hong's film is



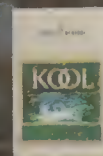
Virgin Stripped Bare by Her Bachelors

constantly undercut by fresh details and ever deeper character flaws. As literate and self-lacerating as it is luminously photographed (in black and white), *Virgin's* the starkest knee-slapper in the festival: so mortifying you'll almost forget to laugh. 9:30 p.m., Kabuki. Also Tues/1, 6:45 p.m., Kabuki; Thurs/3, 9:15 p.m., New PFA Theater. (Stephens)

Thurs/3

The Claim (Michael Winterbottom, U.S.) Casting Canada as northern California, Michael Winterbottom ventures into epic western territory with this, well, wintry gold rush tale. He emerges with an inferior *McCabe and Mrs. Miller* — a film that interconnects characters à la Altman but replaces *McCabe's* low-key comic fatalism with grandiose solemnity. (A typically overblown Michael Nyman score signals that *The Claim* has its own California-bound ambition: a date at next year's Academy Awards.) At the center of the Thomas Hardy-influenced plot is Daniel Dillon (Peter Mullan), a successful prospector whose past actions catch up with him when he finds himself surrounded by people with emotional and financial claims on his life. Sarah Polley once again embodies virtue, Milla Jovovich (less irritating than usual) sings a few torch songs, Wes Bentley gets to grow a beard, and Nastassja Kinski spends most of her screen time coughing up blood. But even flaming horses can't save *The Claim* from a chilly sense of self-importance. Closing night, 7 p.m., Palace of Fine Arts. (Huston) ❖

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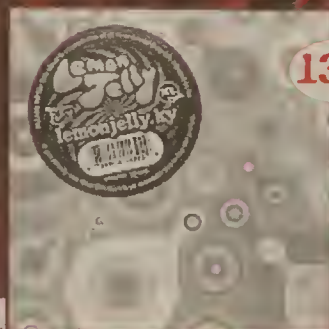
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Burroughs sings

Queer is an intriguing disappointment. By Brad Rosenstein

Composer Erling Wold is no stranger to unconventional source material. His chamber opera *A Little Girl Dreams of Taking the Veil* was inspired by a collage novel by Max Ernst, and his latest, *Queer*, is based on William Burroughs's second novel. Featuring the writer's alter ego, William Lee, *Queer* is a largely autobiographical chronicle of Burroughs's late-1940s experiences in Mexico City. The town's corrupt, violent, anything-goes atmosphere suited the incipient novelist to a T, and the way the place resonated with Burroughs's troubled spirit pervades the book.

Lee (Trauma Flintstone) is trying to kick his junk habit, and his withdrawal spurs a voraciousness for everything from tequila to Mexican boys. Lee's desperate need to be noticed focuses on Eugene Allerton (Shane Kramer), a young American who grudgingly accepts the older man's attentions in exchange for whatever he can score. Lee convinces Allerton to join him on a search for the yage plant in the South American jungle, a fruitless Conradian quest during which the men's tenuous relationship disintegrates.

It's ironic that the iconoclastic classical beat writers should these days seem more like arch-Romantics. Burroughs, for all his baroque grotesqueries, seems to chiefly yearn for love and human contact. It's this mood and theme, rather than the more obvious touchstones of period or setting, that Wold takes as inspiration for his score. A five-piece ensemble weaves Satie-like transparencies that take us inside Lee's inner world. Occasionally a trumpet rises in a scream of despair, but generally the strings-and-percussion score is a lyrical counterpoint to Burroughs's gravelly narration.

The libretto by Wold and John Morace takes nearly every word from the book, although, like the movie version of *Naked Lunch*, it can't resist including the pivotal event of Burroughs's life: his accidental shooting of his wife Joan. This horrifying incident, which took place during the period recounted by *Queer*, is never mentioned in the novel, but its sorrow haunts the pages just as it would Burroughs for the rest of his life.

That bigger anguish never quite translates into the opera, partly owing

to Flintstone's sunny, charismatic performance. For a recovering junky, his Lee seems to be in fine fettle; his struggles are chiefly those of the aging queer man, to which he responds with a bracing knowingness and self-amusement. Flintstone isn't as flinty as Lee's character suggests, but he crafts a compelling portrait and brings a rich conversational style to his singing.

Even for a chamber opera, *Queer* is pretty thin vocally: Lee and the mul-

least-likely subject matter for a musical: a Kentucky cave entrepreneur who got stuck in the cavern of his dreams in 1925. The rescue efforts generated the 20th century's first major media circus, and the piece is as much social commentary as character-driven drama.

Guettel's score is an entrancing blend of bluegrass, folk, country, rock, and Broadway, and he and Landau seamlessly integrate with each other to create a tremendously rich and



Missing a beat: Chamber opera *Queer*, starring Trauma Flintstone, Ken Berry, Stacey Jackson, and Shane Kramer, attempts with mixed success to translate the Burroughs novel for the stage.

tiples played by the gifted Ken Berry are the only singing parts, and the endless recitative affords few breakout moments. Cid Pearlman's seductive choreography is underused, and Jim Cave's surprisingly bland direction is short on his customary visual flair. Ultimately the opera is an intriguing disappointment; like the novel, it's fairly shapeless and peters out toward its close, and for all the shimmer of Wold's lovely score, it only fitfully rings new notes in Burroughs's pained but playful voice.

'Floyd' arrives

Since its premiere in 1994, *Floyd Collins* has become recognized as perhaps the seminal music-theater work of its generation. This collaboration by composer and lyricist Adam Guettel, the grandson of Richard Rodgers, and Tina Landau, who wrote the book and additional lyrics, has a reputation that just keeps expanding as the show makes its way across the country in regional theaters. *Floyd Collins* certainly wins the prize for

touching evening. Even more, they map out a distinctive and adept post-Sondheim territory for the American musical. It's a thrilling achievement, and bravo to TheatreWorks for giving this great contemporary musical its long-overdue Bay Area premiere. Unfortunately, Robert Kelley's production lacks the hypnotic visual clarity of Landau's original direction, and on opening night the show was still finding its feet. However, Matt Farnsworth is a splendid Floyd, and in his haunting solos and marvelous duets with Paul Woodson as his brother, you can hear the future of musical theater being born. ♦

'Queer.' Through Sun/22. Thurs.-Sun., 8 p.m., ODC Theater, 3153 17th St., S.F. \$18. (415) 863-9834.

'Floyd Collins.' Through May 6. Tues., 7:30 p.m. (no performance Tues/1); Wed.-Sat. 8 p.m. (also Sat/21 and Sat/28, 2 p.m.); Sun. 2 p.m. (also Sun/22 and Sun/29, 8 p.m.), Mountain View Center for the Performing Arts, 500 Castro, Mountain View. \$20-38. (650) 903-6000.

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Same difference

Onetime local hero Peter Apfelbaum, now an old-school New Yorker, is still exploring new musical frontiers.

By Derk Richardson

A decade ago Peter Apfelbaum stood at the forefront of a new jazz scene. The former Berkeley-school-system musical prodigy — who formed his first band at age 11, lead the improvisational Berkeley Arts Company quartet at 15, and founded his 16-piece Hieroglyphics Ensemble at 17 — had released his first major-label recording, *Signs of Life*, and received a 1991 Grammy nomination for jazz composition. Thirty-one years old at the time, and a multi-instrumentalist proficient on tenor sax, piano, and drums, Apfelbaum had already amassed a résumé that included collaborations with such heavyweights as Karl Berger, Carla Bley, and Don Cherry. His ambitious Hieroglyphics Ensemble was slashing through new musical frontiers with its swashbuckling integration of composition, improvisation, European harmonies, and African polyrhythms. Everything pointed to Apfelbaum's continued emergence as a guiding force in jazz in the years to come.

Today, however, except for a few forays into funky fusion, major-label jazz doesn't veer far afield from the hop-rooted mainstream; the highest-profile players to emerge from the Bay Area are saxophonist Joshua Redman and guitarist Charlie Hunter, and Apfelbaum, who moved to New York City in January, 1998, hasn't released a new recording since his 1996 sextet CD, *Luminous Charms*. When he arrives in the Bay Area this week, for one night at Freight and Salvage in Berkeley and two nights at Bruno's in San Francisco — his first local gigs in two years — Apfelbaum returns as something less than a conquering hero but no less the probing, creative musician who's been pursuing a multicultural vision for more than 35 years.

Apfelbaum accepts much of the responsibility for his relatively low profile. "I'm a really poor self-promoter," he confessed in a telephone conversation from his Brooklyn apartment. "It's not like I'm afraid of success, at all. I just tend to have a bad habit of waking up and doing what I do — whether I'm teaching, rehearsing, or working on music and trying to refine it and make it better — without really giving thought to picking up the phone and calling a club to set up a performance. I really love working on what I'm doing, and I'm just more likely to go to the keyboard after lunch and try to figure out the best chord to end this section that's been on my mind for a while, rather

than call up [New York clubs] Fez or Sweet Basil."

But Apfelbaum also recognizes that his reduced visibility is a fact of life for creative musicians in these times. The corporate music industry doesn't exactly maintain an open-door policy toward experimentation. "I think that goes without saying," he agreed. "But a positive by-product of that is that there are so many musicians who have taken the ball into their own hands and are putting out their own music. I really admire people like John Zorn, who has done that and has put out other people's music by the bucketloads. I would love to be in a situation where I can put out a lot of different projects."

A lifelong leader who is planning to cut a solo piano recording this summer and hoping to release a new group CD on the German Act Music label later this year, Apfelbaum nonetheless has realized that adaptation to the realities of living and working in New York requires a serious attitude adjustment. He can compare notes with Steven Bernstein, a musical peer since childhood. The trumpeter moved to New York years ago and answered every call to play, gradually establishing the footing that led to his prominence in such bands as the Lounge Lizards, Spanish Fly, and Sex Mob.

"I kind of envy Steven at the moment, because he has spent a lot of his career playing in other people's groups and being a sideman, taking jobs transcribing things and being a contractor, putting horn sections together," Apfelbaum said. "For me, it's sort of been the opposite. Because I'm interested in writing, I tend to lead groups. I always figured, if I had a piano around and people I enjoyed playing with, I didn't need much else. It didn't really matter where I was. I think I underestimated what it would mean to have a change of scene. I actually discovered it really was good for me, at this point in life."

In order to survive in New York, Apfelbaum teaches a twice-weekly class, "Rhythmic Training for Dancers," at Long Island University and leads after-school music programs for junior high and high school kids in Queens, Harlem, and the Bronx. He also finds himself in the somewhat unfamiliar position of playing in other musician's bands. In the Bay Area he would occasionally appear in other people's bands, including vocalist Ann Dyer's No Good Time Fairies and Jai Uttal's Pagan Love Orchestra. Now he's in the

Rolodexes of Charlie Hunter, the Mingus Big Band, Kamikaze Ground Crew, trombonist Josh Roseman, and others. He regularly plays in Steven Bernstein's Millennial Territory Orchestra, a nine-piece band that explores new possibilities in the jazz of the 1920s and '30s. He recently toured Europe with Groove Collective, and he performs in a collaborative trio with violinist Charlie Burnham and guitarist Brandon Ross.

"I do really miss the Bay Area sometimes," he said, "but it had gotten to the point where we couldn't do the kinds of gigs we wanted every week or even every month. I was feeling isolated from the rest of the circuit, like Europe and Japan. It's been an unexpected by-product of being out here that I've been able to meet a lot of musicians that I really enjoy playing with — in their groups."

One thing hasn't changed, and that's his passion for composing, which dovetails with his pursuit of the new. Apfelbaum's main vehicle is an unconventional septet. In New York it includes violinist Burnham, trombonist Roseman, former Bay Area saxophonist Tony Jones, guitarist David Phelps, young Cuban drummer Dafnis Prieto, and either bassist Patrice Blanchard or tuba virtuoso Marcus Rojas. The Bay Area version will feature the same players who performed on *Luminous Charms* — trombonist Jeff Cressman, guitarist Will Bernard, bassist John Shifflett, drummer Deszon X. Claiborne, and percussionist Josh Jones — plus violinist Rachel Durling.

"I'm writing in a more concentrated way now," Apfelbaum explained. "I got to the point a few years ago where I realized a lot of the music I was hearing, including a lot of music that I liked, and some of my own, would get predictable at a certain point, and that was bothering me. John Zorn did a very interesting thing, I thought, with Naked City by using these sections of music that would shift so rapidly. He did it to the extreme. For

what I want to express, that wouldn't necessarily work, but it was indicative of a contemporary approach to music for those of us who like and have been involved with a lot of different kinds of music. I'm still using a layered polyrhythmic approach, but I like the idea of an ongoing, extended composition that tends to move forward and evolve and not necessarily start with a head and go to a bridge and return to the head. I've tried to create the organic flow that one finds in a really good improvisation."

Having crossed over to the other side of 40, Apfelbaum can look back on his days as a golden boy with a certain sense of equanimity. "I'm happy to think, and have people say, that we were doing something back then that was a sign of things to come, or maybe presenting a new way of thinking about the whole thing," he said. "But I actually feel just the same way now, if not more so. There's a combination of elements that keeps feeding into the vocabulary, and we're getting farther and farther away from what you can call jazz, although jazz is an important part of what we do. I'm not talking just about myself, but about people like Henry Threadgill, Josh Rose-

man, Steve Coleman, Graham Haynes, Will Bernard, and even Medeski, Martin, and Wood. We all see a lot of music, including what's considered the dance music of our time, as having potential for creative development. I'm also discovering new things that have the spirit of what Steven and Tony Jones and I used to seek out in the '70s when we listened to Sun Ra, Cecil Taylor, the Art Ensemble of Chicago, and Leo Smith. I was never a rock person, but now I'm hearing something similar from Sonic Youth. I love the way they arrive at music, and I think of them as someone I would like to write for."

Now, if Apfelbaum could just find a patron to catapult him out onto the big stage where everybody could hear him. "There you go! My exact thought," he said. "Even my mother says that. She says it in a different way. She says I need to marry a rich woman. But I can't sit around waiting for that." ❖

Peter Apfelbaum Septet performs
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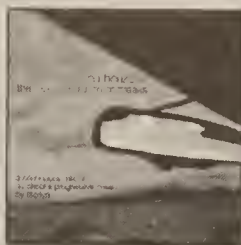


Peter Apfelbaum: "I always figured, if I had a piano around and people I enjoyed playing with, I didn't need much else. It didn't really matter where I was."

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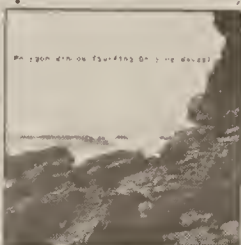
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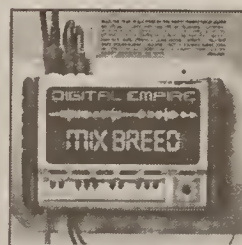
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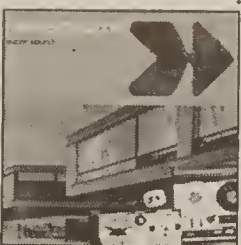
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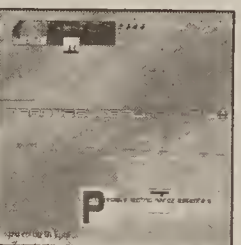
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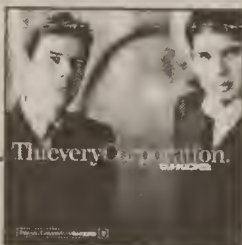
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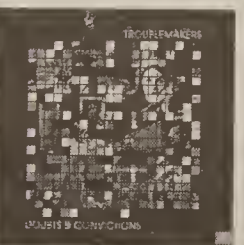
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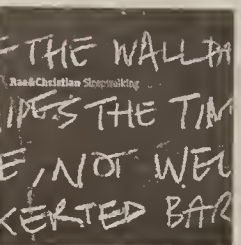
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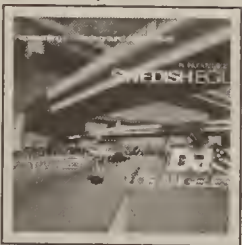
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age liner notes

Just like old times

I'm already regretting that dreary, nostalgic outburst of two columns ago in which I complained about walls coming down, art spaces voided. Not because the last month has produced a paradigm shift or dynamited bulldozers or a coup d'état on the Planning Commission. I just don't like my bad attitude. I spent Passover with my family ranting about evictions, permitting problems, and tapas bars. But there I was in a cold, depressed city in upstate New York where things are fairly stalled out and it always looks exactly the same. In a place where the three main employers are in stomach-churning tailspin, complaining about real live commerce doesn't always come off so well. Nobody complained; I just began to feel weird.

Driving around with my parents, I tried not to get out of the car much, but I was, on occasion, forced to examine hitherto skillfully repressed memories of my adolescence in a town full of Geddy Lee disciples, Grateful Dead cover bands, all-ages shows once in a blue moon, no place for kids to get drunk except the cemeteries, and an eternity of classic rock on the radio. I'm not knocking Led Zeppelin; I would just like to point out that they

never came to play. In early high school my friends and I bluffed our way into punk rock shows, just before all the punk clubs turned into night-clubs. People boozing their way into a state of dance floor readiness is a steadier source of income, I guess.

Good things that occurred: My best friend introduced me to college radio. I discovered that no one would actually force me to wear turtle-necks or eat meat, that my parents were permissive to the point of actually trusting me. A club called the Liberty opened, and I learned that I was new wave (some boy outside told me). And there was this one punk show that took place, oddly, at the local Jewish Community Center, something I can't account for now but which seemed normal enough at the time. The bands, I'll admit, are a little fuzzy now, but I do remember crowds of grubby, weirdo kids encamped in the hallways and the lobby all night. Pale-faced, emaciated Goth girls, hyperactive skate punks, a guy who sometimes wore kilts to parties — basically the gang that hid out behind the high school avoiding torment. I think I remember that night because in many ways it's still what I look for in a good time.

Which brings me back to San Francisco. It cannot be denied that we are not particularly famous for our rash of live-music options, especially for

the under-21 crowd (unless notoriety owing to closing venues counts). But really and truly, the impetus behind this tender, *It's a Wonderful Life* rant — beyond having nothing to do at my parents' house but scarf gefilte fish, practice singing the Four Questions, and examine my recovered memories — was the realization that some of my best evenings in San Francisco are spent in such odd or makeshift musical environments. Maybe not the actual JCC, but oxygenless, permitless holes-in-the-wall where the square footage or the word-of-mouth keeps down the head count. Or used bookstores whose proprietors feel they owe the neighborhood a party complete with sangria, cupcakes, and a Black Sabbath cover band. Or upstairs at Kimo's, or upstairs at the Paradise, or upstairs at the Edinburgh Castle — scenes like tree houses or rec centers.

Many are the fallen heroes (and please god don't let Kimo's be next), but there are some inspired little re-decorating committees running around this town, nosing out spaces and doing their best to stay in the good graces of their landlords, or at least one step ahead of the wrecking crew. They know the walls might be coming down, and they paint on them anyway. It makes the city look a little different; you never know what could be going on inside. ❖

got it bad

by jeff chang

Dot-bomb Icarus

We were going to conquer the world. G3 laptops in one hand, latte or spiff in the other, we were the women and men who would sell the world. We would infuse the resistance with our idiosyncrasy. Lightning-sharp, fiber-optic-fueled optimism filled us like Cobain's or Cube's bellows. Our music accelerated on swooping bass lines. The world seemed ready for unification. We would slay the '60s once and for all. Or, as John Samson of the Winnipeg, Manitoba-based prairie punkers the Weakerthans might sing, we would refuse to "breathe in forty years of failing to describe a feeling."

So to all you baby boomers who are laughing at us now, all you haters hiding behind slogans, to all you politicians, real estate brokers, and venture capitalists worried about finding a new scapegoat to replace us, fuck all y'all. And even if my company is fucked, the Weakerthans will keep me company. As the pink slips get distributed and the gray-haired execs somberly intone and return upstairs in their Adidas cross-trainers to plan their spring vacation, "Left and Leaving" plays softly over the speakers.

"Those stains in the carpet, this drink in my hand, these strangers whose faces I know. We meet here for our dress-rehearsal to say, 'I wanted it this way' and wait for the year to drown. Spring forward, fall back down," Samson sings. "Someone choose who's left and who's leaving."

As Richard Dedeaux of the Watts Prophets says, "This, too, ain't nothing new." Long ago, way before the rush, everything was Heathers High, and we had been voted least likely to succeed. In truth, there's not much to miss or even mention about the Icarus flight. Daedalus won't mourn, and neither should we. So here we go — back to cafés, art, and revolution, to rising unemployment rates and diving stock valuations, back to the simple world of the early '90s, the detached frown and the gangsta lean. Welcome back, mystery X. You kept it real all along.

The Weakerthans' *Left and Leaving* (Sub City) opens with a garage sale on "Everything Must Go!" offering "the cutlery and coffee cups I stole from all-night restaurants, a sense of wonder (only slightly used), a year or two to haunt you in the dark, a wage-slave forty-hour work week (weighs a thousand kilograms, so bend your knees) — comes with a free fake smile for all your dumb demands." For the broken ones "the

outline to a complicated dream of dignity" is the one thing that brings together dot-bombed, nonunion young scrum and immigrant, callous-handed housekeeper. It's what really unites the world.

The album's unrepentantly left and always leaving revolution starts in these microverses of empathy. "History to the Defeated" moves from a hard-knock's suicide to a one-step-at-a-time climb to hope. On "Pamphleteer," Marx and Engels and Ralph Chaplin's "Solidarity Forever" are rewritten on the Weakerthans' palimpsest; it's all about desire and commitment — the same motivations that spark one person to join another and become instruments for social justice. "My Favourite Chords" starts with a familiar plot: "They're tearing up streets again. They're building a new hotel. The Mayor's out killing kids to keep taxes down," Samson sings in a low voice of disclosure, "and me and my anger sit folding a paper bird, letting the curtains turn to beating wings." Despite it all, we'll take flight again soon. ❖

The Weakerthans play *Bottom of the Hill* May 15. Check them at www.theweakerthans.com or www.subcity.net. Part of the profits from their releases go to Art City, a nonprofit art center in Winnipeg.

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Various artists

Comin' from tha D: Blueprint
(Intuit-Solar)

If you've spent any amount of time inside local dance clubs recently, chances are you've heard this winter's house music anthem — Kings of Tomorrow's "Finally" — no less than three million times. You know, the absolutely beautiful, immaculately produced cut with the sugared gospel lady crooning: "So tell me how do you do ... I had a dream my trip would end up at you, and now I know paradise." And if you are overly familiar with this song, you may share my sentiment: enough already.

Accordingly, the lyrics "Ho whatchulookinat, Bitch whatchulookinat, Ho whatchulookinat, Bitch whatchulookinat" (DJ Godfather) come as a welcome relief, particularly if absurdity is your bag. *On Comin' from tha D: Blueprint* the Detroit suburb-based label Intuit-Solar showcases some of the area's finest new-school techno, left-field hip-hop, and booty music talent, including Adult, DJ Godfather, DJ Assault, Japanese Telecom, Dopplereffekt, and Detroit Grand Pubahs. Although most of the tracks are technically techno, don't expect the high-minded seriousness of the original grandpas — Atkins, May, and Saunderson — because a healthy smirkiness is everywhere.

Japanese Telecom launches it with "Cigarette Lighter," a robot-era Kraftwerk spoof that repeats the title over and over, basking in the absurdity of such a mundane topic. Of course, DJ Godfather gets with the bitches and the hos, as does DJ Assault, whose lovely "Hoes" bumps around in catchy booty music fashion: "Hoes, that's what I got ... Freaks, that like to lick ass cheeks, sluts, that take it in the butt." The Detroit Grand Pubahs take it to the surreal with "If Snow Was Black," a bizarre poem set to mid-range beats and underwater techno pulses: "If snow was black, I'd wear black gloves, I'd wear black shoes ..." Dopplereffekt's ode to hos, "Pornactress" also takes on a perfectly engineered, silly robot feel, while Adult's slightly more serious techno track, "Minors at Nite," is dedicated to fucked-up teenagers. Of course, goofiness is not at the core of this compilation; fresh, good music is. But listen to this CD once or twice and you'll begin to chant about bitches and hos — as well you should. (Amanda Nowinski)

Miles Davis

The Best of Miles Davis and John Coltrane (Columbia Legacy)

If you weren't old enough to listen to this music during the years it was recorded — between 1955 and 1961 — then the edge Davis used to cut through jazz in those days seems pretty dull. Of course the music on this collection — taken from last year's six-CD box *Miles Davis and John Coltrane: The Complete Columbia Recordings 1955-1961* — is elegant, gorgeous; I really mean that. If you don't believe me, check it out; you can hear it in the background at upscale restaurants all over town. Not that it isn't fabulous to listen to elsewhere — the best of Davis and Coltrane is as good as it gets (it should be noted that Davis was the bandleader on all these sessions). But play something from *Best of* and then pick at random anything by, say, innovative contempo-

Bushman

Higher Ground (Greensleeves)

Luciano

A New Day (VP)

As temperatures rise, the dancehall is licking up with more fires. Indeed, the sufferer's laments over violence and corruption have blown into a lyrical conflagration threatening to burn the entire dancehall down. Two years after a season of urban riots in Jamaica, every other DJ and singer on every other 45 coming off the plane is bringing the flames of hell. But if the uniformed agents of Babylon's system were once the targets, now the torched are mere yard enemies, wayward women, and, sadly but almost inevitably, gays. What happened to the revolutionary promise of the new-roots movement?

Maybe it's gone back up the bush. Bushman and Luciano are country men, born and grown in the rural parishes where a gentler Rastafarianism and a gospel-fanned fire still burns. Where the rudie records have gone revelation red, both *A New Day* and *Higher Ground* are bathed in lush tones of mountain green. They're both calming bronze baritones raised on church devotionals, Nazarene vows, and the pipes of Dennis Brown and inspired by generations of fellow country singers like Garnet Silk to seek their fortunes in Kingston — there's no mystery why they sound alike.

What remains to be seen is how influential their vision will be. On "Hardcore" Luciano tries to realign the mind of the lean, rugged street warrior with the struggle for truth and rights: "Remember this man will never sell his soul for a dollar." On "Love of the Heart," a particularly winsome cut driven by King Jammy's silky riddims, Bushman invokes Jah's creative powers, warns against the grudgeful-minded, and calls for l-nity, a particularly poignant move against the blind ragga rage. He begs, "Hear me out now." For both artists, whose soulfully accomplished albums represent peaks of the form, here's hoping that many will during the long hot summer ahead. (Jeff Chang)

Grand Agent

By Design (Groove Attack)

There's a lot of things you can fake in hip-hop — honesty is not the music's strongest quality — but confidence is not one of them. Rappers who are convinced of their own talent might seem like ego-trippin' blowhards, but when you find the exceptions whose self-assurance is justified, it only adds to their luster. Enter North Philly's Grand Agent. Hip-hop's underground is notorious for rushing to loft any MC with half an ounce of promise; Grand Agent seems to live up to his billing. His verbal weave is effortless and relentless, a barrage of punch lines and clever turns of phrase that show how great braggadocio can be more than just bluster. As he boasts on "The Man Who

Could Be King," "Get your mics / And your cords / I'm the new bandwagon / All aboard."

The only reason you may not want to jump onboard is his insipidly sexist "Two Bitches"; still, Grand also shows surprising depth on "You Don't Love Me," a missive chronicling the quest to connect with his wayward father. Equally impressive is the fact that he survives the production-by-ensemble process that typically creates an uneven sound. Fellow Philadelphian Chops layers somber strings on "Waughter," one of the album's better tracks alongside the dissonant whine and Afro-Latin breakbeat of Lord Finesse's "Know the Legend" and the dramatic sonic segues running through "You Don't Love Me" by Profit Zakariah. With strong contributions from Hi Tek, Kutmasta Kurt, and Grand himself, and *By Design* has a palette full of musical color.

Grand Agent restores faith that the underground scene can do more than punch out good singles and lackluster albums. This album delivers a personality that will stick in your memory long after the CD has run its course. (Oliver Wang)

Unwound

Leaves Turn inside You (Kill Rock Stars)

Somewhere lurking inside Unwound's new album there is a mystery waiting to be unraveled. You can find clues in guitarist Justin Trosper's plainspoken voice, but his vocals are almost impossible to make out. No lyrics were provided, sadly, but they seep out in snippets — for example the phrase "I feel tired" on "Demons Sing Love Songs" or "please come back next year" on "Radio Gra."

It would be a mistake to label Trosper as a case of arrested emotion. After all, this is the man who on "Unauthorized Autobiography" from *Repetition* sang, "A conversation with myself, turning into something else, risking my security, losing my obscurity." *Leaves Turn inside You* is more whispered observation than studied depression, a high-water mark after three years of silence following the transitional *Challenge for a Civilized Society*. That album saw Unwound remove its trademark sheath of heavy guitar chords and nakedly reveal itself as a trio capable of producing out-sized sounds — even though it failed to do so, choosing with mixed success to employ a raft of keyboards. This time Unwound wisely focused its experiments on a variety of styles, alternating slow, atmospheric ballads like "We Invent You" with the sharp, undulating songs like "Treachery" and "Terminus I-II-III" for which they first gained notice.

Sometimes, as on "One Lick Less," it seems as if the album is a big love letter — or rather love strained and sifted through a day's worth of emotional and physical terrain. Then again, it may be the presence of the beautifully harmonized minor chords Unwound has carefully added to the fractured instrumentations that shift and splatter along for 70 minutes, making *Leaves Turn inside You* a perfect sing-along record, regardless of the murmurs. (Mosi Reeves)

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2nd Time Around

rary composer-tenor saxophonist Steve Coleman, and you'll get the idea. Davis's music meant something very different in the context in which it was created than it does today.

This is worth noting because longtime Davis (or Coltrane) fans already have these songs in their collection (as well as the other four Davis albums reissued this week: *Round Midnight*; *Milestones*; *At Newport 1958*; *Jazz at the Plaza* — all remastered, with the now-obligatory alternate takes and additional songs). The reissues are aimed at those less familiar with the legendary bandleader-trumpet player, and these folks certainly have something to anticipate. I'll never know what it meant to hear the moody, bluesy "Round Midnight" or the rollicking "Straight No Chaser" back when they were recorded; today, though, they are simply luminous. That's good enough for me. (J.H. Tompkins)

Calendar

critics'
choices,
listings,
and more

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April 18 Wednesday

S.F. stories As a writer and a gung-ho San Franciscan, I'd like to think we've got a monopoly on literary innovation in this city. A stroll around our colorful neighborhoods — especially North Beach to the Mission — clearly speaks of S.F.'s epic history with words. Thus, it's no surprise that a group of not-quite-poets-and-not-quite-fiction-writers in the Bay Area has been busily experimenting; the result is the online literary journal **Narrativity**, aimed at creating dialogue about nontraditional forms of narrative. To launch the second issue, the journal presents an evening of readings by founders Gail Scott and Robert Glück at New Langton Arts. Expect to catch a glimpse into a new kind of San Francisco writing. 8 p.m., *New Langton Arts, 1246 Folsom, S.F. \$4-\$6. (415) 626-5416.* (Summi Kaipa)

April 19 Thursday

Count 'em Ten reasons to go see **Hemi Cuda**: (1) They're rockers who don't do any of that lame, I'm-just-a-girl-in-an-all-girl-band playing. (2) Their logo is the female counterpart to Motörhead's. (3) That logo, featured on the cover of their new album *Classics for Lovers*, has been transformed into a prehistoric, bloody, and grimacing She-Ra dragging a man around by the hair with a broken guitar slung over her neck. (4) The last time they played Club Mesa in Costa Mesa, they wore matching Fem-Bot outfits. (5) They're named after a muscle car. (6) Anika Zappe's guitar tone sounds like aural chrome, exhaust, and burnt rubber. (7) The best song on *Classics for Lovers* has a chorus that goes "Hemi! ... Fucking! ... Cuda!" (8) The Covered Wagon is one of the few clubs that one can go to without calling it "Amateur Night." (9) Slender is the headliner, and Flipsides is also on the bill. (10) It's a good reason to wear that out-of-style "Girls Kick Ass!" shirt one more time before you donate it to the Goodwill. 9:30 p.m., *Covered Wagon Saloon, 917 Folsom, S.F. \$5. (415) 974-1585.* (Summer Burkes)

In your face Legendary U.K. jungle producers and Virus label owners **Ed Rush** and **Optical** make a rare U.S. appearance to promote their new full-length album, *The Creeps*. Their music is defiantly anticommercial, with a big fuck-you, punk-rock 2001 attitude, all rough, hyperpropelled rhythms and demonically subterranean bass lines. Accompanying the duo is MC Ryme Tyme; also on the bill are sets by local DJs UFO, Felix the Dog, Siren, and Scott Edmonds. This is the third installment of Rude Metal, dMarie and Felix the Dog of Groundscore's maniacally fun underground jungle fest. If you're looking for a calm, mellow night of relaxing tunes and laid-back vibes, don't even think about coming 'round these parts tonight. 8 p.m., *Pound-SF, Pier 96, 100 Cargo, S.F. \$20. (415) 820-3200, ext. 411; www.groundscore.net.* (Amanda Nowinski)

8 days a week

April 18-25, 2001

April 20 Friday

For the people Best known for *A People's History of the United States*, author, academic, and shrewd social critic **Howard Zinn** started out as a Brooklyn shipyard worker, served as an Air Force bombardier in World War II, did time for civil disobedience during the civil rights, free speech, and antiwar movements, and wound up rewriting history — literally. His remarkable, 30-year career has yielded numerous books and three plays. In his most recent theater piece, *Marx in Soho*, Zinn creates an ironic bureaucratic mix-up to bring Karl Marx to New York at the turn of the millennium, allowing for a humorous, telling peek into Marx's personal life, his battles with anarchist arch-nemesis Mikhail Bakunin, and his political thought as applied to contemporary society, both in the West and East. Today Zinn appears in the Bay Area courtesy of Speak Out!, which presents Zinn in conversation with politically engaged Puerto Rican poet Aya de León for "An Evening of Art and Politics." 7:30 p.m., *King Middle School, 1781 Rose, Berk. \$15-\$20. (510) 601-0182.* (Camille T. Taiara)



Meow mix: Catwoman (Julie Newmar) joins other pop culture icons at WonderCon. See Fri/20.

Hero complex Calling all fan-boys and girls — it's **WonderCon** time again, the annual melding of comic connoisseurs, anime aficionados, video game junkies, and all-around pop culture fiends into one giant, pulsating mass hell-bent on exploring the latest trends and mingling with the stars of the biz. This year's special guests are as wide-ranging as classic Catwoman Julie Newmar; author Michael Chabon (*Wonder Boys*); Geof Darrow (designer for *The Matrix*); Sergio Aragonés (*MAD Magazine*); and James Warren (publisher of *Famous Monsters of Filmland* and other spooky mags). The event also features a program of upcoming movie previews, exhibits by publishers, panel discussions, and more. **Fri., noon–7 p.m.; Sat., 10 a.m.–7 p.m.; Sun., 11 a.m.–6 p.m., Oakland Convention Center, 550 10th St., Oakl. \$6–\$15. (925) 825-5410, www.wondercon.com. (Cheryl Eddy)**

Real life Since 1998, Raising Our Voices has been teaching homeless and low-income students writing and reporting skills; its goal is to transform negative media coverage on poverty and homelessness into stories that deal with the real issues of life on the street. **'Inside the Outside: Poetry and Performance on Homelessness'** is a celebration featuring poetry, visual art, spoken word, and performance from the front lines of poverty. The evening highlights all 10 students who participated in ROV's first training program, plus guest readers such as poet-activist Cathy Arellano; it also marks the debut of the first in the Po' Poets Survival Handbook Series, *Surveillance*, which covers race- and class-based discrimination and police harassment and also includes creative work and resources produced by the Po' Poets. **7 p.m., Luggage Store Gallery, 1007 Market, S.F. Free. (415) 255-5971. (Emi Kane)**

Viva greed Don't let those rising PG&E rates and that pocketful of parking tickets get you down — though it won't pay your rent, laughter is surely the best, if not the only, way to cope with cash-flow crises these days. Get your money's worth of comic relief at **'Killing My Lobster Breaks the Bank,'** a collection of skits and songs created by the hilarious local comedy troupe. These multi-talented actors keep you giggling with skits mocking greedy executives, morally bankrupt supervillains, and pathetic casino-goers trying to gamble their way to financial freedom. Known for their masterful mix of sly wit and outright slapstick silliness, the Lobsters promise a laugh riot that's worth its weight in gold. **Through May 13. Opens Fri/20, 8 p.m. Runs Fri.–Sun., 8 p.m.; starting May 3, also**

Hot spot

Ubiquity Records' latest shindig, **'Sound and Vision: A Night of Movies and Music,'** takes place only a few blocks away from the local dance label's normal stomping grounds. And though the Sony Metreon's aesthetic couldn't be more different than the funky, streamlined environs of 111 Minna Street Gallery, it may take a more upscale joint to fully appreciate the visual beats on deck tonight: the San Francisco premiere of *Keepin' Time*, a short film by L.A. photographer and journalist Brian Cross (better known as B+); *Sworn to the Drum*, a new documentary on percussionist Francisco Aguabella; and a slew of choice cuts from cinematic '60s kitsch, with DJ Nobody providing a spontaneous soundtrack. Add after-party sets by Nobody, Peanut Butter Wolf, Madlib, and British producer Kirk "As One" Degior-gio and you have the makings of a cool-ass multimedia party in the unlikelyst of places. **Fri/20, 9 p.m.–2 a.m., Metreon, 101 Fourth St., S.F. \$10. 1-888-738-4237. (Mosi Reeves)**



Visualize world beats: Percussionist Francisco Aguabella is the subject of a new documentary, *Sworn to the Drum*, shown as part of Ubiquity Records' multimedia party at the Metreon.

Thurs., 8 p.m., Noh Space, 2840 Mariposa, S.F. \$10–\$15. (415) 267-0642, www.ticketweb.com. (Ali Neff)

April 21 Saturday

Smooth reggae Like the late Dennis Brown, **Luciano** is endowed with one of Jamaica's silkiest baritones; he is also one of the spiritual leaders of the conscious reggae movement. The Manchester-born singer-songwriter, who gained international acclaim with the albums *Where There Is Life* (1995) and *Messenger* (1997), embraces a philosophy that combines elements of Rastafarianism, Christianity, and New Age teachings. On his latest release, *A New Day*, Luciano teams up with Dean Fraser (saxophone) Sly and Robbie (drum 'n' bass), and Mikey General (vocals); his remake of Marvin Gaye's "God Is My Friend" is a standout cut. Luciano performs tonight with his longtime backing band the Firehouse Crew, with Fraser as musical director. Junior Kelly, Rocker-T, and Reggae Angels open. **Maritime Hall, 450 Harrison, S.F. \$20–\$22. (415) 974-0644. (Shelah Moody)**

Give a hoot One of the themes at the two-day **Earth Day 2001** celebration at the California Academy of Sciences is the timely topic of energy conservation. Various demonstrations help you get friendly with nonhuman earth dwellers, such as bats, birds, tarantulas, and venomous snakes; Sunday at 1:30 p.m., check out "The Future of Fossil Fuel," an informative talk addressing America's current state of energy consumption and its effect on the very near future. Also on Sunday, at 11:30 a.m. and 1:30 p.m., don't miss the always fun and ever quirky Banana Slug String Band, who sing, dance, and use puppets to teach about planetary issues. Folks who ride a bike or take the

bus receive free admission to the museum Saturday and Sunday. **Through Sun/22, 10 a.m.–5 p.m., California Academy of Sciences, Golden Gate Park, 55 Concourse, S.F. \$2–\$8.50. (415) 750-7145, www.calacademy.org/events/earthday2001. (Joe Salas)**

April 22 Sunday

Lighten up While his output as Meat Beat Manifesto was often dark and serious, **Jack Dangers** has a more fun, partyin' side that comes out of the closet when, together with Ben Stokes, he records under the alias of legendary Cuban drum instructor Tino. Break-beat enthusiasts, from DJ Krush to Cut Chemist, have been known to use the Tino's Breaks series in their sets to seriously funk shit up. Tino Corp.'s beat-driven performance at Dub Mission will include an actual drum kit and guitar and feature the curiously named "video organ," a sampling processor that produces visuals directly triggered by the music. Dub Mission resident DJs Sep and J. Boogie also appear spinning dub and reggae. **9 p.m., Dub Mission, Elbo Room, 647 Valencia, S.F. \$7. (415) 552-7788, www.dubmissionsf.com. (Salas)**

Mood music The Arab Strap formula for making music is an odd and unlikely meeting of musical worlds that is surprisingly effective and touching. Malcolm Middleton plays electric guitar over programmed drum loops, while Aidan Moffat tells slurred, drunken tales of last night's fruitless search for love and meaning in the golden haze of alcohol. Like most other Arab Strap albums, their latest, *The Red Thread*, is a moody after-hours soundtrack that, together with a tumbler of Jack Daniels, is perfect for drowning sorrows when you stumble home alone from a club, trying momentarily to forget the impending hangover you know

will hit like a ton of bricks the next morning. Her Space Holiday open on Sunday; the Radar Brothers open on Monday. **Through Mon/23, 8:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$10–\$12. (415) 621-4455. (Salas)**

April 23 Monday

Theater for all In an ideal world, people would live in peace and harmony, the earth would be sacred and unspoiled, annoying politicians would be shipped off to distant planets, and all theater performances would be free. At least, that's the type of vision Ben Cameron, executive director of the Theatre Communications Group, might uphold. Founded in 1961, TCG is the largest national service organization supporting the production and promotion of nonprofit professional theater. Tonight, Cameron and Carey Perloff, artistic director of San Francisco's American Conservatory Theater since 1992, present **'The Future of Nonprofit Theater in America,'** a discussion covering a general overview of alternative theater and how it has been affected by changes in American audiences' tastes and spending habits. **5:15 p.m., Commonwealth Club, 595 Market, S.F. \$7–\$10, students free. (415) 597-6705. (Mielikki Org)**

April 24 Tuesday

Who's next There is the cult of the DJ, and then there is the cult of DJ Z-Trip, a wax master given to tossing everything from the Who's "Baba O'Riley" to Outkast's "So Fresh, So Clean" in a set and leaving a growing legion of admirers in his wake. So consider the upcoming **Spring Summer Jam 2001** as something of a Z-Trip alert, as well as a chance to check out other hip-hop DJs well versed in the art of moving butts, including the Evolution DJs, Tomas, Ross Hogg, San Jose's Fingerbangerz, Winston from KUSF-FM's *Beatsauce*, B-Love, Lymus, and surprise guests. Proceeds from the party benefit several local charities, including Gaza, a mentor-

ing program for young women in Hunters Point. **9 p.m., Justice League, 628 Divisadero, S.F. \$5–\$10. (415) 289-2038. (Mosi Reeves)**

April 25 Wednesday

S.O.S. Can we please stop squeezing the arts out of the Bay Area? Oakland gallery-performance venue **21 Grand**, open since July 2000, received a 30-day eviction notice on April 1. Tonight, with mere days to spare, Artists' Television Access hosts an emergency benefit. Screening on behalf of 21 Grand are works by the kinds of uncommon artists the space supports: Harrold Blank (*Wild Wheels*, an art-car doc), Steve Mobia ("Loretta at a Loss," about a young girl who moves to a monotonous suburb), Sarah Lockhart ("Situationist Storytime," a deconstruction of capitalism using a found 16mm film titled "Using Money Wisely"), Claire Bain, Jennifer Reeder, Sarah Jane Lapp, and others. Go the extra mile for the cause by also attending 21 Grand's in-house benefit Sat/28 — a nine-hour extravaganza of strange and unusual films, comedy, story-telling, gorilla-masked performers, accordion music, and much more. **8 p.m., Artists' Television Access, 992 Valencia, S.F. \$7. (510) 444-7263. (Also Sat/28, 3 p.m.–midnight, 21 Grand, 21 Grand, Oakl. \$7–\$20.) (Eddy)**



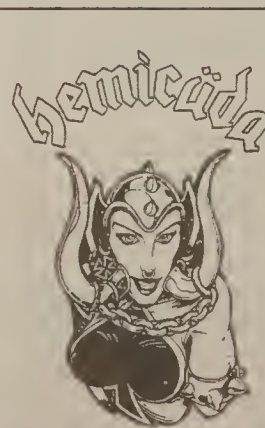
Laughing through the pain: Killing My Lobster — including Abby Paige (left), Marc Vogl, and Maura Madden — sorts out its money troubles in a new night of sketch comedy. See Fri/20.

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

sfbg.com

more

Search our entertainment listings 24 hours a day at sfbg.com/AandE.



Muscle guitar: Denver's hard-rockin' Fembot-attired Hemi Cuda bring their aural exhaust to the Covered Wagon Saloon. See Thurs/19.

THE VODOO LOUNGE
Sushi till lam • Full Bar

Wed-4/18... Cool Down Party

Fri-4/20 valve hopscotch justin dillon 9pm/\$6

Sat-4/21... Deep House curdbogs dj bozho NO cover

Sun-4/22 SundayNiteMusicClub jenny kerr band belleville jeni day 7pm/\$5

Mon-4/23 front porch ministry 10pm/\$5

Tue-4/24... Ten Four dj lauren li dj ck dj leja dj becki 10pm/\$3

Wed-4/25 freak wagon 10pm/\$5

www.voodooblounge-sf.com
Available for private parties up to 150 people
2937 Mission St.
415.285.3369 • Lounge
415.695.1799 • Restaurant
415.255.2122 • Booking Line
Open Monday-Sunday, 6:30pm to 2am

STORK CLUB

John the Baker presents.

Thu 4/18 9:30pm \$5 SOCIALLY RETARDED
Breath-In
STFU
John the Baker (solo)

Fri 4/19 9:30pm \$5 BLUNT TRUTH
Brother Joe
Corn Corp

Sat 4/20 10pm \$6 CAPTURED BY ROBOTS
Schloss
Junk Sick Dawn

Sun 4/21 9PM \$5 SLOWCOACH (Silver Girl)
Electro Group (Omnibus)
dewey defeats truman (Silver Girl)
Librarians

Mon 4/22 9PM \$5 PBR STREET GANG
Phenomenauts
The Trailer Park Rangers
CALIFORNIA LIGHTENING

Wed 4/24 6-8 FREE TWO SHOWS!
HAPPY HOUR JAM
w/Dork.com (6-8pm free)
then at 9pm
\$5 PLANETS WEST
Andalusia
Plug Spark Sanjay (NJ)

2330 TELEGRAPH OAKLAND 444-6174 21 & OVER

music
calendar rock, jazz, folk/world,
dance clubs & classical

music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 18

Rock/blues/hip-hop

Ashbury Park, Ted Ekman Last Day Saloon. 9pm, \$3.
Jack Baymoore and the Bandits, Eddie and the Flatheads Elbo Room. 10pm, \$8.
Blue Reptiles Blue Lamp. 9:30pm.
Anthony Gomes Boom Boom Room. 9:15pm, \$7.
Jonathan Jones Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Local blues showcase Biscuits and Blues. 9pm, \$8.
Low, Danielson Famile Great American Music Hall. 9pm, \$12.
New Bing Thing Enrico's. 7pm.
Psychedelic Wedding Paradise Lounge. 8:30pm.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
St. of Killers, Tom Heasley, Forward Energy Kimo's. 8pm, \$5.
Species Being, Fear of Sleep, Mega Mousse Covered Wagon Saloon. 9pm.
Dave Thomas and Two Pale Boys, Mark Growden, Snowmen Bottom of the Hill. 9pm, \$10.

Bay Area

Brenda Boykin and Home Cookin' Ashkenaz. 9pm, \$8.
Breathe In Stork Club. 9pm, \$5.
Shelley Doty X-Tet Fourth Street Tavern. 9:30pm.
O-Maya Jupiter. 8pm.
Rick Shea and Brantley Kearns Freight and Salvage. 8pm, \$15.50-16.50.
Spudnig, Phase B 19 Broadway. 9pm.
Charles Wheel Cato's Ale House. 6pm.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Carla Kihlstedt and Beth Custer Bruno's. 9 and 11pm, \$7. With guests.
Vince Lateano Trio Jazz at Pearl's. 9pm. Also Tues/24.
Mike Lipskin and D'Lilah Montroe House of Shields. 5:30pm.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/19, Sat/21.
Jason Myers Trio Houstons, 1800 Montgomery; 392-9280. 6pm. Also Thurs/19, Sun/22-Tues/24.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Lorin Rowan Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Ricardo Scales Top of the Mark. 4pm. Also Thurs/19-Fri/20, Mon/23.
Tom Shaw Carta. 7pm.
3D Fingers Simple Pleasures Cafe. 8pm.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/19-Tues/23.

Bay Area

Judy Hall 19 Broadway. 6:30pm.
Mighty Mike Klein Duo Savanna Grill, 55 Tamal Vista, Corte Madera; (415) 924-6774. 7pm. Also Thurs/19-Sat/21, Tues/24.

Folk/world/country

Freddy Clarke Pena PachaMama, 1630 Powell; 646-0018. 7:30pm, \$5.
Dark Hollow, Dave Thom Band, All Wrecked Up Hotel Utah. 8:30pm, \$5.
Rory MacNamara Plough and Stars. 7pm.
Whiskey Brothers Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.

Dance clubs

Amnesia 9pm. With DJ Gerardo.
Audible Colors Top. 7-10pm. Downtempo with Schnezz, Damo, Nicole, and guests.

10pm-2am, \$5. House music with Tasho and guest Miguel Miggs.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Dance music.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando and a guest performance by Rev. Steven Johnson Leyba.
Breathe Oxygen Bar. 9pm. With DJ Jimez.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Dark Sparkle Cafe du Nord. 10pm, \$5. '70s and '80s music.
Discover Ruby Skye. 9pm-3am. House music with residents and guest Mazi.
Dot Restaurant 1611 Post; 922-7788. 9pm-2am. House music with rotating residents.
Drag Butter. 8pm. With Frenchy Le Freak.
Elephunk Justice League. 9pm-2am, \$7. Hip-hop music with residents Jahzyer and Coop D'Ville.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
House Primitive Decibel, 399 Market; 547-1407. 8pm-2am, \$6. With rotating residents.
Indulgence Starlight Room. 7pm. With DJ Bruce.
JazzJungle Tongue and Groove. 9pm, \$5. With resident DJ Denizen and guests Elitrea and Kali.
Kandyflip 330 Ritch. 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.
Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.
Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Music First An Sibin, 1176 Sutter; 929-1992. 10pm-2am, \$5. With Northernman and guests.
Nessun Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hnsh Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Liquid. 10pm-2am, \$3. Gianni and Clairity and residents spin techno and trance.
Qool 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D and guests.
Recline AsiaSE 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Ride the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Seance Backflip. 9pm-2am, \$5. With rotating residents and guests Q-Burn's Abstract Message and Seven.
Situation Glas Kat. 6-9pm. '80s music with DJ Dan.
Sweet Spot 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music with Rick Preston, Dave Marquez, and Hogi.
World Class Sacrifice. 10pm-2am, \$5. World beat with Ted Shred, Corazon, Jahzyer, and Abiola.

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Bay Area

Ascension Blake's. 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, and Alex Van Dune and guests.
Club Fusetti 10pm. Salsa and merengue. Salsa lessons at 8pm.
Kimball's Carnival 522 Second St, Jack London Square, Oak; (510) 444-6979. 9pm, \$6. With DJ Chata.
Soulvation Ruby Room. 10pm-2am. With DJ Kitty.
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

Angela Kraft-Cross St. Patrick's Church, 756 Mission; 777-3211. Noon. The pianist performs works by Chabrier, Fauré, and Saint-Saëns.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. Guest conductor Helmuth Rilling leads the symphony through Haydn's *The Creation*. Through Sat/21.

Bay Area

Piano quartet UC Berkeley, Hertz Hall, Berk; (510) 642-4864. Noon. The quartet performs Richard Strauss's Piano Quartet in C Minor, Op. 13.
Dawn Upshaw and Ron Goode UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 8pm, \$30-52. The soprano and the pianist give a performance.

thursday 19

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Broken, New Grenada, Salem Lights Kimo's. 9pm, \$5.
Chicks on Speed, IQU, Kid-606 Great American Music Hall. 9pm, \$15.
Counterpoint, Fleeting Trance, Brass Monkey Brass Band Hotel Utah. 8:30pm. Benefit for H.E.A.R. and Popular Noise Band.
Faraway Brothers Blue Lamp. 9:30pm.
Fear, Agent Drange, Oppressed Logic Slim's. 8pm, \$15.
Albert 'King' Giles Skip's Tavern. 7pm.
In Bound Paradise Lounge. 6pm.
Juliana Theory, Squad 5-0, Eleventeen Bottom of the Hill. 9pm, \$7. With DJ Aaron Axelson.
Ledisi and Anibade Cafe du Nord. 10pm, \$7. With DJ JJ.
Ponticello Johnny Foley's. 9pm.
Pure Ecstasy Glas Kat. 8pm.
Slow Ride, Natasha Savage, Red Root, Brody Stewart Band, Giant Value Paradise Lounge. 8:30pm, \$10. CD-release party for Red Root.
Souffly, Will Haven, Insolence, Ill Niño Maritime Hall. 8pm, \$18-20.
Steel Cut Blues Band Biscuits and Blues. 9pm, \$7.50.
'Stinky's Peep Show' Covered Wagon Saloon. 9:30pm, \$5. See 8 Days a Week, page 60.
Tainted Love Tongue and Groove. 10pm, \$10.
Tree O' Frogs, Network: Electric Last Day Saloon. 9pm, \$5.

Bay Area

'Blues for Choice' Ashkenaz. 9pm, \$8-15. With Craig Horton Blues Band, Rabia, Steve Gannon, Mz Dee, Georgia Freeman, Mark Nattalin, and R.J. Mischo.
Blunt Truth, Corn Corp Stork Club. 9:30pm, \$5.
Jimmy Craven 19 Broadway. 6:30pm.
Electric Peach, Cat McLean, Charm School 19 Broadway. 9pm.
Li'l' Bow Wow Paramonnt Theatre. 6pm, \$32.75.
Local Drinkers Club Muse, 856 San Pablo, Albany; (510) 528-2878. 9pm.
Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oak; (510) 553-9892. 9pm.
Ring of Fire Fourth Street Tavern. 9:30pm.
Joe Louis Walker, Rusty Zinn Freight and Salvage. 8pm, \$16.50-17.50.

Jazz/new music

An evening of Omnimedia artists Luggage Store Gallery. 8pm, \$6-10. With Space Mesa Extract, Bic Kitty Urchestrix, and God's Grandparents.
Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Dick Fregulia-Vince Gomez-Modesto Brisenio Cobalt Tavern. 7pm.
Jack Hicks Carta. 7pm.
Shan Kenner Trio Enrico's. 7pm.
Calvin Keys Jazz at Pearl's. 9pm.
John Land Canvas, 1200 Ninth Ave; 504-0070. 8pm.
Mark Levine and Latin Tinge Bruno's. 9pm, \$20.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Loose Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/20-Sat/21.
Starlight Orchestra Starlight Room. 8pm. Also Fri/20-Sat/21.
Subnaotic Butterfly. 10pm. With DJ So-MuchSoul.

Bay Area

Robert Dick, John Ingle Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 8pm, \$9.99.

Continued on page 67

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MGD MUSIC

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Saturday April 28
Doors 6:30
Show 8

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- special guest -
DJ Leslie Perez

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Charge by phone: (415) 421-TIXS • (408) 998-TIXS
All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Six ticket limit per person.

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The dance floor you are about to enjoy is extremely hot! We dare you to stay in just one spot. Guarantee you will not.

The Beach

4555 Hopyard Rd., #19 Pleasanton 925-416-2080

Embrace and experience an endless stream of beats emanating from this lush East Bay hot spot. Put it on the top of your list.

Cadillac Ranch

1655 B Willow Pass Rd. Concord 925-686-6809

Hot country nights get started here. Put on your boots, grab your hat and come on down for dancing at the East Bay's best country night spot.

Club Mallard

752 San Pablo Ave. Albany 510-524-8450

Lounge around on our Polynesian patio and you'll discover why we have become one of the East Bay's most popular night spots.

Club X-Treme

175 N. San Pedro San Jose 408-298-9283

Party all night! Multiple dance floors, tantalizing tunes and state-of-the-art lighting make this the X-Treme experience.

Fay's Club

2925 16th St. San Francisco 415-431-8889

Dissolve into our universe. Liquid beats and flowing sounds greet you at this modern dancing den.

Rawhide II

2810 7th St. San Francisco 415-621-1197

Come and get it, city slickers! Wannabe a cowboy? Strap on your spurs, grab your lasso and gallop on down to this hot spot south of the market.

Thalassa

2367 Shattuck Ave. Berkeley 510-848-1766

Dive in! Our large handcrafted bar adjoins a sunken lounge bedecked with oceanic and tropical treasures.

Velvet Lounge

443 Broadway San Francisco 415-788-0228

Raise your expectations, come see all the beautiful faces and experience pleasurable sensations.

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August 3 & 4, 2001 • 8pm
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 Charge by phone: (415) 421-TIXS • (510) 625-TIXS • (408) 998-TIXS

All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted.
 Disabled seating available at all ticket centers. Six ticket limit per person. All concerts rain or shine.

Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLJP.

Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 392-7732.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Infusion 555 Second St; (415) 543-2282.
Ireland's 32 3920 Geary; (415) 386-6173.

Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Sound Factory 525 Harrison; (415) 979-8686.
Space 550 550 Bameveld; (415) 550-8286.
Starlight Room Orake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 385-1015.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oak; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oak; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Elf's Mile High Club 3629 MLK Jr Way, Oak; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oak; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
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Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
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La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oak; (510) 451-0600.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
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Veterans Memorial Building 200 Grand, Oak; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ❖



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Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
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Café Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
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Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
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Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
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Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415) 397-5397.
Justice League 628 Divisadero; (415) 289-2038.
Kate O'Briens 579 Howard; (415) 882-7240.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 665-6715.
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Liquid 2925 16th St; (415) 289-6833.
Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Hamson; (415) 974-0634.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Mexican Bus Bus leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
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Rawhide 280 Seventh St; (415) 820-1621.
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Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
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MARK WILLIAMS
ART LEWIS 10pm

Friday, April 20
WHISKEY PILLS
& THE PBR STREETGANG 10pm

Saturday, April 21
SISTER I LIVE
REGGAE 10pm

Sunday, April 22
RHYTHM CITY 5-9pm

Monday, April 23
MARTY EGGERS
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Mon. 4/23 9pm
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PINQ
VERVAIN
10pm

4/21 Creepy Glam Punk
BLACK CAT MUSIC Sa
VUE
10pm

4/22 Irish Songwriter on Tour
NINA HAYNES Su
8pm

4/23 Songwriters Showcase
SONNY SMITH M
THE HALLFLOWERS
9pm

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TUESDAYS IN APRIL SERIES WITH Tu
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Thurs. 4/19
Mostly Water
(Formerly Five 7)
Last S.F. appearance

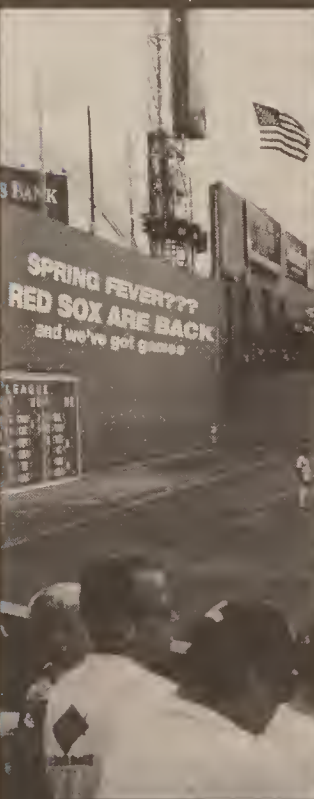
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80's Pop Rock

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Mike Bolger, via e-mail

Dear Mr. Bolger, I wholeheartedly agree with you. Although I am unfamiliar with the kung fu dancing moves to which you refer (later in the letter), I agree that most people in San Francisco act as if their asses are merely padding for their pointless colons. Here is what I have recently witnessed in terms of extreme pussy-to-the-ground action.

1. Devotion at the Endup: Dancing never died in the gay clubs, and now that the scene is fairly segregated, the quality of rump shaking has dipped dramatically. The Endup is perhaps the last true ass frontier and is also one of the last true punk rock establishments in San Francisco. That said, dancing was real last Sunday at Devotion, **DJ Ruben and Eric Baca's** new mixed evening event. The dance floor was not overly crowded, and **Kevin Koga** played enough disco and house classics to make even the most jaded raver break a greasy sweat. Don't miss next week when **Teddy Douglas** of the **Basement Boys** comes to town.

2. Sub Conscious at the Rawhide: The anarchist vibe is well and alive in anything that **DJ Josh** (Gathering), **Spun**, and **Fabulizz** present. Here the music is dubby and deep, and fortunately, the sunglasses-at-night cheese scene seems deathly afraid of them. The dark underground feel is healthy at this new Wednesday-night party, and next week should be extra special, with guest **DJ Jon Williams**, a bald-headed techno freak who is sometimes spotted getting his pussy to the ground.

Speaking of techno and anarchy, let's make a clean segue to **Hans Kaufmann**, a Detroit transplant who talks a lot of intelligent trash and runs **Teknarke Management**, a techno-DJ agency that locally represents **André Lucero** and **Nikola**. Ever feel like people in California are a bit too sunny? Then hear out Mr. Kaufmann on a variety of topics: pussy, techno, and the WWF.

On techno: "Techno is about the polyrhythms. During a good set I feel like every joint limb muscle is controlled by a particular sound pattern. It's hard to explain. It makes me feel alive like only sex and doing dumb shit that could potentially kill you makes you feel. Fluffy, soft, happy music is for plastic people. Techno is real and hard and about desperation, as opposed to ambition. It's all about using mechanical devices to make our bodies feel alive and escape this artificial last-man existence that we are wading through daily."

On why techno dudes are usually bald: "I shave my head a lot because it's an easy haircut. But the real secret is that there is an underground techno WWF connection, and we all wish that we were as fucking tough as Stone Cold Steve Austin. There's a rumor going around, too, about trying to fit the bald head into a vagina to achieve the techno version of enlightenment."

On the local techno scene: "The techno scene is pretty weak here. But those who live it and are real try hard to get love, and it's growing, but there aren't people here who get it. There are some serious techno heads who go to jungle and house shows, but they don't come to the techno. It's weird. Basically, people need to get some exposure to techno, which is a music, not a club. It needs a special venue where people can be free and not fashionable, ya know? — a big place where you can have lots of room to turbo skip or whatever dance you do. Basically, my recommendation to anyone is to go out to a techno show like **Optimal** or **Sessions**, places where I can do whatever the fuck I want to do and dress like a scumfuck and let the beats take over."

On the S.F. scene at large: "I hate the general lack of interest in the music. People here are just out to party or let off steam from their nine-to-five dot-com bullshit. So you feed them a nice package, and they think that's the end-all and don't bother diggin' for some straight-up hard shit. People here don't cause a ruckus, either. It's the DJs' fault, mostly, but fuck, I wanna hear some hootin' and hollerin' when the shit is riding. But when a DJ fucks up or he just plain sucks, you gotta let him know. I dunno. It's that L.A. style where everyone's fronting, making sure to fit in and be cool, and no one's being real. The worst is how seriously these fucks take themselves. Goddamn, it's a party."

Club News: S.F. live-music venue **Kimo's** is being threatened by a slew of noise complaints from pesky neighbors and ruthless cops. The cops have threatened to take away their live music permit if they receive one more noise complaint. So are they being unfairly targeted? Yes, according to **Matt Shapiro**, the club's booker and sound engineer: "The one neighbor who complains lives half up the block. We've never caused problems, and the cops have never been square with us about what we have to do to change sound levels. They cite us without warning us and never give us actual decibel-counts of what's too loud. And that's ridiculous."

Devotion. Sundays, 8 p.m.-2 a.m., Endup, 401 Sixth St., S.F. (415) 778-8845.

Sub Conscious. Wednesdays, 10 p.m.-2 a.m., Rawhide, 280 Seventh St., S.F. (415) 273-5599. Check www.conscioussession.com for upcoming underground events.

Contact **Hans Kaufmann** and **Teknarke Management** at Hansolo_sf@excite.com. **Kimo's**, 1351 Polk, S.F. (415) 885-4535.

Send comments or tips to ladyarmalade@sfbg.com.

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MONDAY 4/23
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Meriwether

TUESDAY 4/24
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photo Sheri Giblin

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- **Sat. April 21st**
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TUESDAY MAY 8 DOORS 7/SHOW 8

PAPA ROACH

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SUNDAY, MAY 13 DOORS 7/SHOW 8

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Raga Todi plus special guests

SATURDAY

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Animal Liberation

Orchestra

New Monsoon

Funky Beulah

TUESDAY

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Floppy Rods Free Concert Tuesdays!!!

Coming Soon

SKIN new monthly W 25

Tainted Love Th 19

Boomshanka / Tea Leaf Green F 27

Comic fusion Sa 28

fiction Su 29

Thursday 19

From page 67

What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

What You Got An Sibun, 1176 Sutter; 929-1992. 9:30pm-2am, \$3. With resident Jon Brown and guests Corey Black and Mark Burgess.

Bay Area

Beatdown Jupiter. 8pm. Outdoor DJ dance party with Delon, Yamu, Add One, and guest Steph.

Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.

Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Raphael and Ken Q.

Psycho-Synthesis Lost City 23 Club, 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.

Reggae Lounge On Broadway, 334 Broadway, Jack London Sq. Oakland; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.

Soundboutique Ivy Room. 10pm. With residents Jacob and Sean.

Space Monkey Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

Classical

'Chess' New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Richard Nelson and Tim Rice's '80s rock opera is performed. Through Sun/29.

'Queer' ODC Theater, 3153 17th St; 863-9834. 8pm, \$18. The new opera based on William Burroughs' novel and composed by Erling Wold, receives a world premiere. Jim Cave directs. Through Sun/22.

Jonathan Ring UCSF, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon. The French horn player gives a recital.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. Through Sat/21. See Wed/18.

Friday 20

Rock/blues/hip-hop

Boomshanka, Tea Leaf Green, Second Set Slim's. 9pm, \$10.

'Cannabis Action Network' Maritime Hall. 8pm. With Mermen, Andrew Tosh, and Most Chill Slack Moh.

Chemistry Set, Patio Sex Hotel Utah. 8:30pm, \$7.

Dave Crimmen Deuces, 2319 Taraval; 566-9122. 9pm.

Down in Flames, Pitch Black, East Bay Chasers Kinno's. 9pm, \$5.

For Stars, Pinq, Vernalin Cafe du Nord. 9:30pm, \$7.

Michael Hill's Blues Mob Boom Boom Room. 9:15pm, \$10.

IZM, Billy James, Shiner Bottom of the Hill. 10pm, \$7.

Live Human, Martin Luther, Sacred Hoop Fillmore. 9pm, \$8. With DJs Too Short and Cue.

Erika Luckett Circadia. 8pm, \$3.

Janiva Magness Biscuits and Blues. 9pm, \$12.50.

Tony Mattioli's Stolen Bibles Blue Lamp. 9:30pm.

Zigaboo Modeliste, Tang Last Day Saloon. 9pm, \$10.

Billy Nayer Show, Music Lovers Great American Music Hall. 9pm, \$10.

Planting Seeds, Lica Sto, Marginal Prophets, Lavish Green, That One Guy, Foreground, Motorchrist Pound SF, Prer 96, 100 Cargo; 826-9202. 7pm, \$12.

Sam Pointer Paradise Lounge. 6pm.

Ponticello, Mad Hannans Johnny Foley's. 9pm.

Sick Shaman, Kofy Brown, Elin, Jr., Anna Carney, Funkanauts Paradise Lounge. 8:30pm. With Lane and the Bad Ass Chicken Bones in the upstairs lounge.

Stymie and the Pimp Jones Luv Drchestra Elbo Room. 10pm, \$6.

Three Years Down, F-Hole, Minotaurs Covered Wagon Saloon. 6pm, \$3.

Undercover S.K.A., Raga Todi Tongue and Groove. 9pm, \$10.

Valve, Hopscotch, Justin Dillon Voodoo Lounge. 9pm, \$6.

Waybacks Plough and Stars. 7pm.

Zion-I, Ms. E, DJ Quest, Shortkut Justice League. 9pm, \$10. With guests.

Bay Area

Blast Rocks, Sissies, Uberknust 924 Gilman. 8pm, \$5.

Rick Braun Kimball's East. 8 and 10pm, \$28. Through Sun/22.

Captured by Robots, Schloss, Junk Sick Dawn Stork Club. 10pm, \$5.

Clay Wheels, Zen Gorilla, Monks Burner Port Late. 9pm, \$5.

Noelle Hampton, Jenny Kerr Fourth Street Tavern. 9:30pm.

Little Johnny and the Giants Eli's Mile High Club. 8pm.

Mother Hips, Dana Jensen 19 Broadway. 9pm, \$10.

Pseudopod, Local Drinkers Blake's. 9:30pm, \$5.

Sleepy La Beef Ivy Room. 10pm, \$5.

Subincision, Roadside Phantoms, Real Average Joe, Deficient Imusicast, 5429 Telegraph, Oak; (510) 601-1024. 9pm.

UHF Jupiter. 8pm.

Jazz/new music

Geri Allen Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park; 776-1999. 8pm, \$25.

Will Bernard Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.

Bitches Brew Bruno's. 10pm, \$7.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/21.

Blue on Green Canvas, 1200 Ninth Ave; 504-0070. 8pm.

Dick Conte Cobalt Tavern. 7pm.

Phillip Crawford and Steve Fowler Carta. 9pm.

Chris Huson Moose's. 8pm.

Gregory James 26 Mix. 8pm.

Michael McNevin Freight and Salvage. 8pm, \$15.50-16.50.

North Coast Jazz Ensemble Cafe Claude. 7:30pm.

Nick Rossi Set Deluxe Club. 9pm.

Ricardo Scalas Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.

Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.

Zone Jazz at Pearl's. 9pm. Through Sat/21.

Bay Area

Flip Sally Warehouse, 402 Webster, Jack London Square, Oak; (510) 451-3161. 9pm. With swing lesson at 8pm.

Jazz Singers' Collective Coffee Mill, 3363 Grand, Oak; (510) 465-4224. 7:30pm.

Lili Layton and the Jazz Doctors Saylor's, 305 Harbor, Sausalito; 332-6161. 7:30pm.

Diane Schuur Yoshi's. 8 and 10pm, \$18. Through Sun/22.

Folk/world/country

Boca do Rio Butterfly. 11pm. With DJ Label.

Marisa Chandler Simple Pleasures Cafe. 8pm.

Sani Rifati, Brass Band, Slavonian Traveling Band Slavonic Cultural Center, 60 Onondaga; (510) 649-0941. 8pm, \$8-10.

Son Borikua Pena PachaMama, 1630 Powell; 646-0018. 8:30pm, \$8.50.

Sonando 850 Cigar Bar. 10pm.

Bay Area

Candela Kimball's Carnival 522 Second St, Jack London Square, Oak; (510) 444-6979. 9pm, \$15. With DJ Luis Medina.

Tamazgha Ashkenaz. 9:30pm, \$11.

Carola Zertuche y Su Grupo La Peña Cultural Center. 8:30pm, \$16-18.

Dance clubs

Accelerate 238 Columbus; 979-3031. 9:30pm. 9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.

Activate Light, 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.

Andie-Girl 26 Mix. 10:30pm. With Jonah Sharp and Polywog. Benefit for Andie P. Cotton.

Assimilate 2000 Cat Club. 9:30pm-3am. With DJs Damon and Viper.

Backflip 10pm-2am, \$5. House music with Tom Thump and Behrouz.

Bassment Ten 15 Folsom. 10:30pm-4am. Jungle music with Presha and 4Real and rotating residents.

Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock and new wave with Spin and Grand T.

Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.

Club Nzinga El Rio. 9pm, \$7. World beat with Jose Ruiz.

Club Red Stud. 9pm-3am, \$7. Hip-hop with Black and Switch.

Cymbiosis Movida Lounge. 7pm. Hip-hop, Latin and funk with Mike Styles.

Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House music.

Evolution Space 550. 9pm, \$15-20. House music with Honey Dijon and several others.

Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruhen Mancias.

Havana 330 Ritch. 10pm. Latin dance music with residents.

Life VSE, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.

Mandala Amoeba Music. 7pm. With DJ Nader.

Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.

Nickie's BBQ 9pm-2am. Wisdom spins funk and soul classics.

Nikita Ten 15 Folsom. 10pm, \$15. With Alex Gold and Robie Nelson.

Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.

Sequence Glas Kat. 10pm-2am. With RTigger, Bruce, Switch, and rotating residents.

Shake Galaxy, 1840 Haight; 387-2996. 10pm-2am. With residents.

Sol Elements Oxygen Bar. 9pm. With Sol Provider.

Square Ruby Sky. 9pm-3am. House music.

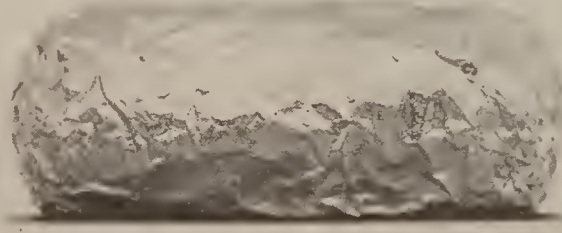
Step An Sibun, 1176 Sutter; 929-1992. 10pm-2am, \$5. 2 step with John Paul, Enzyme, Dom Some, and guest Tom Thump.

Continued on page 72



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Mark Growden
Snowmen

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Julianna Theory
Squad 5-0
Eleventeen
DJ Aaron Axelson

Fri 4/20 10:00 \$7
/ZM (with Eric McFadden and members of Parliament Funk-a-delic)
Billy James
Shiner

Sat 4/21 10:00 \$12
Richard Buckner
Crooked Jades

Sun 4/22 10:00pm \$10adv \$12door
Arab Strap
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Mon 4/23 10:00pm \$10adv \$12door
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Tue 4/24 9:00 \$5
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a tribute to Beatlemania featuring
The Beat Combers
Mumps

Wed 4/25 9:30 \$6
The Plus Ones
Atom & His Package
Har Mar Superstar

UPCOMING

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Ziggens (Skunk Records)
Clay Wheels
Odd Numbers

Fri 4/27
Red Meat
Darling Clementines
Lee Vilenski Trio

Sat 4/28
Spot 1019
Victor Krummenacher
Muskrats

Sun 4/29
Rum Diary
Caesura
Fort Erie
Velvet Teen
Xiu Xiu

Mon 4/30
Valentine Killers
Radio Reelers

Sat 5/5
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SHORTKUT & PEANUTBUTTER WOLF
00ORS 9PM fri (11) may \$10 ADV/\$12

LEO NOCENTELLI
00ORS 9PM sat (19) may

music calendar

Friday 20

From page 71

Stir Friday 111 Minna St. 5:30-9pm, \$3.
Dance music with Jason Fluid and Maneesh the Twister and guest Soulsalaam.
Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.
Tight Sno-Drift. 10pm-4:30pm. With Diz.

Bay Area

Club Fusetti 10pm. Brazilian music with guests Sensasamba and Aquarela Dance Group.
Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

'Chess' New Conservatory Theatre Center. 25 Van Ness; 861-8972. 8pm, \$16-32. Through Sun/29. See Thurs/19.
Melodiya Chamber Ensemble Old First Church. 8pm, \$7-9. Members of the San Francisco Opera Orchestra, led by harpist Olga Rakitchenkov, give a performance.
'Queer' ODC Theater. 3153 17th St, 863-9834. 8pm, \$18. Through Sun/22. See Thurs/19.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. Through Sat/21. See Wed/18.

Bay Area

Oakland East Bay Symphony Paramount Theatre. 8pm, \$15-55. Guest conductor Kay George Roberts leads the symphony through works by Abels, Bach, and Bartok.

saturday 21

Rock/blues/hip-hop

Animal Liberation Orchestra, New Monsoon, Funky Beulah Tongue and Groove. 9pm, \$10.
Black Cat Music, Vue Cafe du Nord. 10pm, \$7.
Blue Reptiles Blue Lamp. 9:30pm.
Blues Fuse Atlas Cafe. 4pm.
Richard Buckner, Crooked Jades Bottom of the Hill. 10pm, \$12.
Chaos U.K., 46 Short, Breathe In, Oppressed Logic Pound SF, Pier 96, 100 Cargo; 826-9202. 7pm, \$10.
Chris Cain Band Biscuits and Blues. 8:30 and 10:30pm, \$15.
Creeper Lagoon Amoeba Music. 2pm.
Demonic, Flakes, Leopard Sex Killer El Rio. 10pm, \$5.
Felony, DJ Jahzyer Elbo Room. 10pm, \$6.
Gregg's Eggs, David Nelson Band Slim's. 8pm, \$25.
Highdivers, Foji Moto, Rilo Kiley Hotel Utah. 8:30pm, \$7.
Amy Meyer Circadia. 8pm, \$3.
Mind Club Mad Dog in the Fog. 10pm.
Poi Dog Pondering, Baldwin Brothers Fillmore. 9pm, \$21.50.
Songo Seventh Note, 915 Columbus; 921-2582. 10:30pm, \$7.
Sparrows Point, Cellophane Masses, Viv, Motor Christ Paradise Lounge. 8:30pm. CD-release party for Sparrows Point.
Subnautic, Psychokinetics, Most Chill Slack Mob El Rio. 4pm, \$6. With omnivore BBQ.
Nikki Sudden, Lazy Cowgirls, Warlocks Covered Wagon Saloon. 9:30pm, \$8.
Finis Tasby Boom Boom Room. 9:15pm, \$10.
Third Sight, Sacred Hoop, USF, Hulk on Meth Kimo's. 9pm, \$5.
Thunder Monkey Paradise Lounge. 6pm.

Bay Area

Big Soul, Rock 'n' Roll Adventure Kids, Dead-weight Starry Plough. 9pm, \$6.
Blue and Tan Jupiter. 8pm.
Rick Braun Kinball's East. 8 and 10pm, \$28. Through Sun/22.
Glitter Mini 9, Uv Mala, Short Wave Rocket Port Lite. 9pm, \$5.
Jimmy 2 Times, Chub Fourth Street Tavern. 9:30pm.
KGB, JDogs Blake's. 9:30pm, \$7.
Knights in Satan's Service, Heaven and Hell Imuscast, 5429 Telegraph, Oakl; (510) 601-1024. 9pm.
Jimmy Mamou Eli's Mile High Club. 8pm.
MU330, Slow Gherkin, Lawrence Arms, Big D and the Kids Table 924 Gilman. 8pm, \$5.
Slowcoach, Electro Group, Dewet Defeats Truman, Librarians Stork Club. 9pm, \$5.

It's 7 p.m.
on Friday night.

Do you know
what's going on this
weekend?

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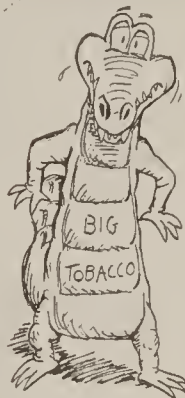
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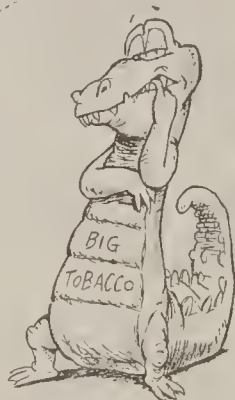
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JUST THOUGHT I'D ASK.



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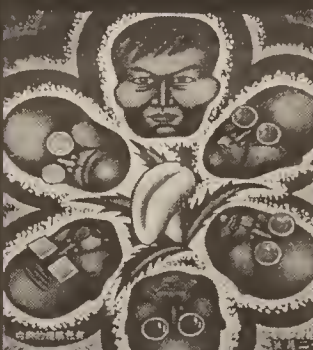
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music calendar

Saturday 21

From page 72

Jazz/new music

Don Alberts Cypress Club. 8:30pm. Also
Sun/22.
Don Bennett and Jeanne Hoffman Moose's.
8pm. Also Tues/24.
Cloud 99 Café Claude. 7:30pm.
Copus Red Sea Cafe, 494 Haight, 289-2097.
8pm.
James Goode New Lungion Arts, 1246 Fol-
son, 626-5416. 8pm, \$6-8
Hammond Cheese Combo, Carmen Getit
Deluxe Club, 770 Haight, 559-7111. 9:30pm.
Hot Club of San Francisco Gordon's House of
Fine Eats, 500 Florida, 861-8900. 9pm.
Michael LaMacchia Trio Cobalt Tavern.
7:30pm.
Mingus Amungus Bruno's. 10pm and mid-
night, \$7.
Marcus Roberts Palace of the Legion of
Honor, Florence Gould Theatre, Lincoln Park;
776-1999. 2 and 8pm, \$30.
Walter Savage Enrico's. 8:30pm.
Mitch Schriff and Alexander Smith Carta.
7:30pm.
Marcus Shelby Jazz Orchestra Butterfly.
11pm. With DJ Label.
Zone Jazz at Pearl's 9pm.

Bay Area

Peter Apfelbaum Septet, Al Guzman Freigh
and Salvage. 8pm, \$16.50-17.50.
Diane Schuur Yoshi's. 8 and 10pm, \$22.
Through Sun/22.

Folk/world/country

Darol Anger and Mike Marshall Noe Valley
Mumstry. 8:15pm, \$15-17.
Josh Jones Quartet 850 Cigar Bar. 10pm.
Luciano, Rocker-T, Reggae Angels Maritime
Hall. 8pm, \$20-22.
McAllisters Plough and Stars. 9pm, \$5.
Michael Musika Simple Pleasures Cafe. 8pm.
Nobody from Ipanema Last Day Saloon.
9pm, \$7.
Pena PachaMama Revue Pena PachaMama,
1630 Powell, 646-0018. 8pm, \$45.
Los Temerarios Cow Palace, Geneva at San-
tos; 469-6065. 7pm, \$35-50.

Bay Area

Duckmandu and Sch'mrmdicious Cato's Ale
House. 6pm.
Franko Brothers Kimball's Carnival 522 Sec-
ond St, Jack London Square, Oakl; (510)
444-6979. 9pm, \$15. With DJ Carlos.
Venusians 19 Broadway. 9pm, \$10. With DJ
Dragonfly.
West African Highlife Band Ashkenaz.
9:30pm, \$12. Dance lesson at 9pm.

Dance clubs

Atmosfere 111 Minna St. 9pm-2am, \$15.
House music with resident Said and guests
MKL, Joshua, and IZ.
Backflip 10pm-2am, \$5. House music with
Consuelo and Anita Lofton.
Bas 9:30pm-2am. House, salsa and club
music with David Murray, Tony O, and
Jojo.
Baysiks Top. 7-10pm. With J. Falcone, Fic-
tion, John Paul, Enzyme, and Dom Some
Bobbi Meyers Light, 839 Geary, 474-3216.
10pm-2am. With Arkay, Phil Salter, and
Iggy.
Bohemia 1624 California, 474-6968. 10pm-
2am. House music with rotating residents.
Bottom Heavy Top. 10pm-2am. U.K. garage
and drum 'n' bass with rotating residents.
Clean Plate Club An Sibin, 1176 Sutter;
929-1992. 6:30pm-2am, \$5. Techno and
tech-house with Brad Kraft, Moss, and
Chad Mindrive.
Dot Restaurant 1611 Post; 922-7788.
9:30pm-2am. House music.
Double Barrelled 26 Mix. 9pm-2am, \$5.
House music with Kevin and Jayson.
Eargasmic Oxygen Bar. 9pm-2am. With
Rick Lara.
Eklektic Cat Club. 10pm-3am. Drum 'n'
bass with rotating residents and guest
DJ Lee.
Electrolush Blind Tiger. 10pm-2am, \$5.
House with rotating residents.
Escapade Ruby Skye. 7pm-3am, \$25. With
resident BB Hayes and guests.

Continued on page 77

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told you Rock & Roll was evil?

they were right...

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4PM

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ROCKER-T • REGGAE ANGELS

THURS 4/26

COVENANT

FRI 4/27
\$20/22

THE ORB

SAT 4/28
\$18/20

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X-ECUTIONERS

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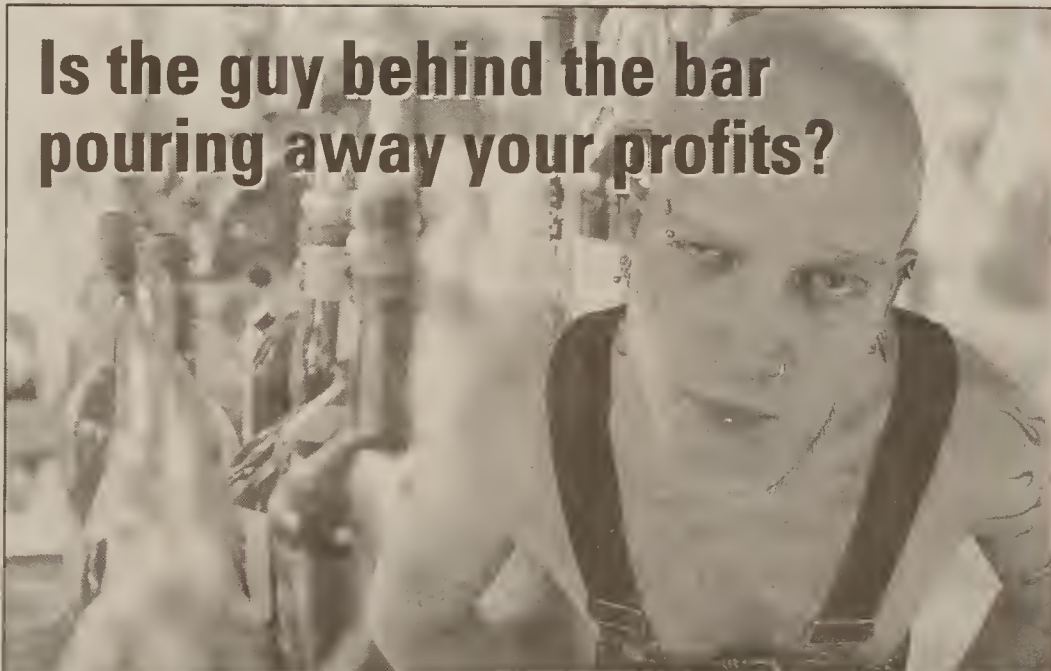
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Saturday 21

From page 74

Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
Flavor Jelly's 8pm, \$15. House music with Sean Scully, Rohan, and residents.
FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.
Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.
Hektik Cat Club 10pm-3am. Breaks with rotating residents.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
Jet Set Space 550. 10pm-6am, \$20. DJ Dan, Kenny Glasgow, resident Michael Anthony and various others spin house music.
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.
Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrian and Sutahe.
Release Ten 15 Folsom. 10pm-6am. With John Debo and Marques Wyatt.
Remedy Big Heart City. 9pm-4am, \$15. House, soul, and R&B with residents and guest Chris Udoh.
San Francisco Butter 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.
Sexy Provocative Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.
Stereophonic 330 Ritch. 9pm-2am, \$8-10. With Simon James, Future Juju, Norton Wisdom, and Vinnie Esparza.
SubZero Sno-Drift. 10pm-4:30am. House music with resident Sean Ferguson and guest Eddie Amador.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.

Bay Area

Ain't Dead Yet Mimmo, 1700 Clement, Alameda; (510) 337-9190. 8pm-2am, \$5. Gothic and industrial music with DJs Christine Death, Cutter, and Kermit and a live performance by Dreams of the Fall.
Collective Soul La Peña Cultural Center. 8pm, \$10. With Medusa, Goapele, Underground Railroad, Ladies Wonder, and Hanifah Walidah.
Gravity Club Fusetti. 10pm. Funk, R&B, soul and house.
Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

Classical

'Chess' New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Through Sun/19. See Thurs/19.
Carlos Barbosa-Lima Herbst Theatre, 401 Van Ness; 242-4500. 8pm, \$24-34. The Brazilian guitarist plays an amalgam of classical, pop, and jazz styles.
'Queer' ODC Theater, 3153 17th St; 863-9834. 8pm, \$18. Through Sun/22. See Thurs/19.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. See Wed/18.

Bay Area

Oakland East Bay Gay Men's Chorus First Congregational Church, 1912 Central, Alameda; (510) 654-1122. 8pm, \$10. The chorus gives a concert titled "Love Bites."
Philharmonia Baroque Orchestra First Congregational Church, 2345 Channing, Berk; 392-4400. 8pm, \$32-46. Soprano Jessica Jones, tenor Richard Liszt, and violinist Elizabeth Blumenstock are some of the orchestra's guests during its final concert of the season.
Sacred and Profane Church of St. Leo the Great, 176 Ridgeway, Oakl; (510) 524-3611. 8pm, \$12-15. The 32-voice chorus presents a celebration of choral music.

Continued on page 79

STYMIIE & THE PIMP JONES LUV ORCHESTRA

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Wed 4/18 8:30 PM	"Critical Grass" w/ Dark Hollow, All Wrecked Up, David Thom Band
Thur 4/19 8 PM	Benefit for H.E.A.R. & Popular Noise Foundation w/ Counterpoint, Fleeting Trance, Brass Monkey Brass Band
Fri 4/20 9 PM	Chemistry Set, Patio Sex
Sat 4/21 9 PM	Highdivers, Fojimoto, Vanessa Lowe
Sun 4/22 8 PM	Resource Renewal Institute's Earth Day Benefit w/ Joe Colgan Freaktet, Blue Tulip, Allison Lengauer
Mon 4/23	Open Mike w/ Dayla Soul... 7:30 sign ups FREE
Tues 4/24 8:30 PM	Divabands w/ Natasha & Exit West, Eileen Hazel, jane4justice

Upcoming:
4/25 EARBZZ.COM "BUZZ SHOW" w/
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4/27 ORBIT 4, P.C. MUNOZ & THE
AMEN CORNER, BUTCH BERRY
4/28 EXTRA GHOST, VIV, 1 IOTA
4/29 HOPE CHILD, TINY G, RUTH GERSON
4/30 OPEN MIKE w/ DAYLA SOUL
5/01 DIVABANDS w/ ANNA KRISTINA,
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Sat., April 21
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4/25 - AMKAY

thursday

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APRIL 26 -

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MAY 3 - CLOSED FOR PRIVATE EVENT

friday

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APRIL 27TH ERIK LACY AND BEHAOUZ

saturday

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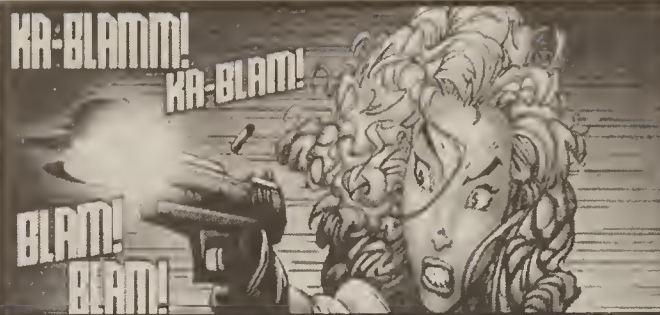
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Sleepy La Beef

SATURDAY, APRIL 21

Junior Watson & The Lonely Knights

TUESDAY, APRIL 24

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Carnival Ad Nauseum 7:30pm
SAINT OF KILLERS,
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THUR 4/19 8pm
BROKEN, SALEM LIGHTS,
NEW GRENADA

FRI 4/20 9pm
ALCOHOLocaust PRESENTS:
DOWN IN FLAMES, PITCH BLACK,
EAST BAY CHASERS

SAT 4/21 9pm
THIRD SIGHT,
SACRED HOOP, USF,
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SHADOW PEOPLE, HEAD HONCHO
DJ MIKE BOOGIE

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FRI APRIL 20
SICK SHAMAN * KOFY BROWN * ELWIN JR.
ANNA KARNEY * THE FUNKANAUTS
ABOVE: LANE AND THE BAD ASS CHICKEN BONES
HH: SAM POINTER

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HH: THUNDER MONKEY

SUN APRIL 22
"PUNK ROCK"
OOZIES * SIXER
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UPCOMING

MON APRIL 23
TUES APRIL 24
WED APRIL 25
THURS APRIL 26
FRI APRIL 27
SAT APRIL 28

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Leon Roberts • "King Untape" / Defected / Evolution
Anita Lofton • Remedy / Backup

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From page 77

sunday 22

Rock/blues/hip-hop

Arab Strap, Her Space Holiday Bottom of the Hill. 10pm, \$10-12. Through Mon/23. See 8 Days a Week, page 60.
Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.
Blues jam Skip's Tavern. 4pm. With Regi Harvey and Thunder Blue.
Joe Colgan Freaktet, Blue Tulip, Allison Lengauer Hotel Utah. 8pm, \$10-20. Benefit for Resource Renewal Institute.
Flush, Scurvy Dogs, Creation is Crucifixion Kimo's. 6pm, \$5.
Mickey Hart Grace Cathedral, 1100 California; 749-6300. 4:30pm. Earth Day celebration.
Michael Hill's Blues Mob Boom Boom Room. 9:15pm, \$5. CD-release party.
Jenny Kerr Band, Pardes, Darling Clementines Voodoo Lounge. 7pm, \$5.
Kathy Lemons and Johnny Ace Band Biscuits and Blues. 8:30pm, \$5.
Music Lovers, Nina Hynes, Great Jones Street Cafe du Nord 9pm, \$5.
Oozies, Sixer, Strychnine, East Bay Chasers Paradise Lounge. 8:30pm.
Simon Says, Element of Surprise Pomd SF, Pier 96, 100 Cargo; 826-9202. 7pm, \$7.
Six Eye Columbia, 86 Make-Out Room. 8:30pm, \$6.
3 Hour Tour Kimo's. 2pm, \$5.
Toadies, Enon Slim's. 8pm, \$15.
Wordfuck Covered Wagon Saloon. 5pm.

Bay Area

Rick Braun Kimball's East. 8 and 10pm, \$28.
Dr. Evazon, Lean Blake's. 9:30pm, \$3.
Hard Times Fourth Street Tavern. 9:30pm.
PBR Street Gang, Phenomenauts Stork Club. 9pm, \$5.
Rob Tyler and New Direction Bethlehem Christian Center Church, 9400 International, Oakl; (510) 553-9992. 6pm. With Redeemed Convicts for Christ, Harry and Darrell, Revelation Outreach Ministry, and Shadrach Davis.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.
Dpie Bellas Top of the Mark. 8:30pm, \$8.
Carnegie Hall Jazz Band Davies Symphony Hall, 201 Van Ness; 864-6000. 7:30pm, \$12-38.
Walter Earl Enrico's. 7pm.
Golden Gate Park Band Golden Gate Park, Music Concourse; 831-2783. 1pm.
Mike Greensill and friends Moose's. 7:30pm.
Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.
Love Motel Rassellas. 6pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.
Marcus Roberts Herbst Theatre, 401 Van Ness; 776-1999. 3pm, \$5-15.
Gonzalo Rubalcaba Herbst Theatre, 401 Van Ness; 776-1999. 7pm, \$20-36.
Mitch Schrifft and Alexander Smith Carta. 7pm.
Tom Shaw Carta. 11am.

Bay Area

Judy Hall Jazz Jam, Dori and Dave 19 Broadway. 4:30pm.
Jazz jam session Bluesville. 8pm.
Mark Little Plymouth United Church of Christ, 424 Monte Vista, Oakl; (510) 654-5300. 11pm.
Diane Schuur Yoshi's. 2 and 8pm, \$5-22.

Folk/world/country

Acoustic Sunday Paradise Lounge. 4pm. With Trent.
Charanson El Rio. 4pm, \$8. With omnivore BBQ at 3pm.
Seisiun Plough and Stars 7pm. With Kieran Marsen, Michael Stack, and Richard Mandel.
Jiyoung Yi Old First Church. 4pm, \$7-9.

Bay Area

Domingo de Rumba La Peña Cultural Center. 3:30pm.
Bobby Matos and John Santos Kimball's Carnival 522 Second St, Jack London Square, Oakl; (510) 444-6979. 9pm, \$10.

Mary Schmary Freight and Salvage. 8pm, \$15.50-16.50.
Venusians Ashkenaz. 7pm, \$8-20. With DJ Dragonfly. Benefit for KPFA.
Wags Cato's Ale House. 6pm.

Dance clubs

Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Dance music.

Bionic Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.
Bump Cat Club. 3:30am, \$10. With Frank Abraham and Bryan Hughes.
Club Havana Jelly's. 4pm, \$7. With Mazacote and DJ Luis Medina.
Compression An Sabin, 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum 'n' bass with guest Alley Cat.

Den Galaxy, 1840 Haight; 387-2996. 9pm-2am. With Dano, Iz, and fredness.
Devotion Endup. 8pm-2am, \$10. House music with resident Ruben Mancias and guest Teddy Douglas.
Dub Mission Elbo Room. 9pm-2am, \$7. See 8 Days a Week, page 60.
Entropy Charbe's Club, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.
Fabric Justice League. 9pm. Fashion, art, and

music party with guest Medusa.
Fame Galaxy, 1840 Haight, 387-2996. 2-10pm. 2 step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.
Hot Hair Care Beauty Bar 9pm-2am. Electro and techno with Bre-ad, Actual Jakshun, Latex, and guests.
Karma Bas. 10pm, \$5. Funk and house with Jerry Ross.

Continued on page 80

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music
calendar

Sunday 22

From page 79

Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.
Pleasuredome Club Townsend 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sand Light 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.
Spundae Ten 15 Folsom 9pm-6am, \$5. With rotating DJs and guests Rowland Blades.
Sunday School Sno-Drift 9pm-2am, \$10. House and downtempo with residents and guest Steve Husted.
Sushi 26 Mix 5-11pm, \$5. With DJ Gray and rotating residents.
T-Dance Endup 6am. House music with rotating residents.

Bay Area

Dollar Bill Sundays Brew's, 341 13th St, Oakland; (510) 465-2739. 9pm.
Summer Planet Club Fusetti 10pm. World beat and house music with Pankind Steel Drums Band.

Classical

'Chess' New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Through Sun/29. See Thurs/19.
Alexandra Hawley California Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park; 392-4400. 2pm, \$9-14. The flutist gives a concert with cellist Stephen Harrison and pianist Robin Sutherland.
Kim Kashkashian SFSU, Creative Arts Building, McKenna Theatre, 1600 Holloway; 338-1358. 3pm. The violist performs works by Bach, Hindemith, and others.
'Queer' ODC Theater, 3153 17th St; 863-9834. 8pm, \$18. See Thurs/19.
San Francisco State Chamber Singers Saint Francis of Assisi, 610 Vallejo; 983-0405. 4pm, donation. Director Joshua Habermann leads the ensemble through a performance.
Christoph Tietze St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The organist gives a recital.

Bay Area

David Abel and Julie Steinberg Mills College, Concert Hall, 5000 MacArthur, Oakland; (510) 430-2296. 4pm. The duo performs works by Stravinsky, Shostakovich, and Prokofiev.
Clarinet Fever Marin Veterans' Memorial Auditorium, Avenue of the Flags, San Rafael; (415) 472-3500. 7:30pm, \$10-42. The ensemble performs works by Gershwin, Puccini, and others.
Lorraine Hunt Lieberson UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 3pm, \$28-48. The mezzo-soprano gives a performance with pianist Judith Gordon.
Oakland East Bay Gay Men's Chorus Lake Merritt United Methodist Church, 1330 Lakeshore, Oakland; (510) 654-1122. 7pm, \$10. See Sat/21.

monday 23

Rock/blues/hip-hop

Arab Strap, Radar Brothers Bottom of the Hill. 10pm, \$10-12. See 8 Days a Week, page 60.
Brokedown Opry Kimo's. 7:30pm, \$5.
Open mic Hotel Utah. 7:30pm. With Dayla Soul.
Open mic Skip's Tavern. 7pm. With Regi Harvey.
Ponticello, Meriweather Make-Out Room. 8:30pm, \$6.
Kevin Russell Biscuits and Blues. 8:30pm, \$5.
Sonny Smith, Hallflowers Cafe du Nord. 9:30pm, \$5.
J.L. Stiles Boom Boom Room. 9:15pm, \$3.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.
Green Eggs and Schramm Fourth Street Tavern. 9:30pm.
Country Pete McGill and friends A and C Club, 1950 San Pablo, Oakland; (510) 893-4100. 9pm.

Continued on page 83

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Norton Wisdom -

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FRIDAY 4/20 OPENING NIGHT Soul/R&B
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DJs Namane and Henry (21+)

SATURDAY 4/21 Eclectic Urban Grooves
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SUNDAY 4/22 Soul/R&B (21+)
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music
calendar

Monday 23

From page 80

Jazz/new music

Dpie Bellas Enrica's, 7pm.
Contemporary Jazz Orchestra Jazz at Pearl's, 9pm.
Ruth Davies and Kevin Gibbs Moose's, 8pm.
Smith Dobson, Jr. Simple Pleasures Cafe, 8pm.
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840, 6pm.
Frank Jackson Trio Cypress Club, 7pm.
Dphir Paradise-George Khouri-Terry Hilliard-Harold Jones Mecca, 2029 Market; 621-7000, 8 and 9:30pm.
Swing Session Starlight Room, 8:30pm.

Bay Area

Marc Cary Trio Yoshi's, 8 and 10pm, \$12.
Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629, 9pm, \$3.
Susie Laraine Quartet Anna's, 1801 University, Berk; (510) 849-2662, 8pm.

Folk/world/country

Acoustic open mic Blue Lump, 9:30pm.
Liza Silva and Voz Do Brazil Top of the Mark, 8:30pm, \$8.

Bay Area

Darol Anger and Mike Marshall Band 19 Broadway, 9:30pm, \$12.

Dance clubs

Club Dread Justice League, 9pm, \$10. Reggae and dancehall.
Frizar Top, 10pm. With Jeremiah, Barefoot, and Cerulean.
Grateful Dead Jams Nickie's BBQ, 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Lo-Key Lounge An Sabin, 1176 Sutter; 929-1992, 9pm-2am, \$3. Downtempo with Delon, Yamu, and Add One.
Open turntables Movida Lounge, 8pm.
Reggae Mondays Tunnel Top, 601 Bush; 982-2307, 9pm-2am. With Qwistar.
Rockin' Java 1821 Haight; 831-8842, 7pm. Hip-hop and open mic.
Star Lounge Up & Down Club, 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Tranquility Base 26 Mix, 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia, 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha and G.A.S.
Vroom El Rio, 8pm-midnight. Punk, funk and soul.

Classical

Berkeley Contemporary Chamber Players UC Berkeley, Hertz Hall, Berk; (510) 642-9988, 8pm, \$2-8. David Milnes directs the ensemble through electronic compositions such as Jorge Lidenman's *Prelude*.
San Francisco Symphony musicians Kohl Mansion, Great Hall, 2750 Adeline, Burlingame; (650) 343-8463, 7:30pm, \$10-25. Violist Geraldine Walther, pianist Robin Sutherland, violinists Jeremy Constant and Amy Hurlage, and cellist Peter Wyrick give a concert.

tuesday 24

Rock/blues/hip-hop

Beat Combers, Mumps Bottom of the Hill, 9pm, \$5.
'Divabands' Hotel Utah, 8:30pm, \$5. With Natasha and Exit West, Eileen Hazel, and Jane4Justice.
Paula Frazer Make-Out Room, 8:30pm. Record release party.
Andrew Freeman Band Blue Lump, 9:30pm.
Kookan and Hoomen Cafe du Nord, 9:30pm, \$5. With Elements and Vision.
Ledisi Biscuits and Blues, 8:30pm, \$8.
Lucky Stiffs, Carbon Dates, Youth Gone Wild Paradise Lounge, 9pm, \$6. With open mic with Babs and Benjamin the Dog and guest Sumir in the upstairs lounge.
Oscar Myers' Bluesbeat Boom Boom Room, 9:15pm, \$1.

Continued on page 84



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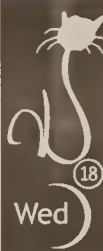
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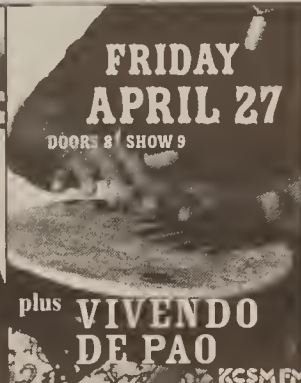
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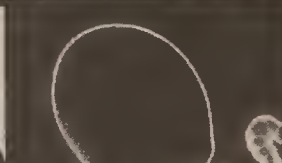
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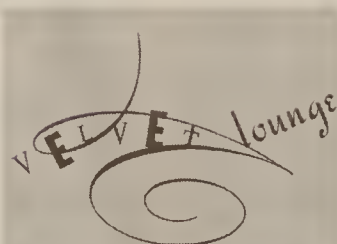
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events

calendar

around town, authors, attractions & benefits

Thursday 19

From page 84

James D. Houston *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses *Snow Mountain Passage*.

friday 20

Around town

'Geodetic View of the Presidential Elections' Fort Mason Center, Bldg C, Marina at Laguna; 558-9614. 7:30pm, \$18. Author Arielle Guttman explains the 2000 elections from an astrologer's point of view.
West Portal sidewalk arts and crafts fair Sloat at Portola; 566-3500. 10am, free. Through Sun/22. More than 60 California artists, including painter Della Bradford and photographer Robert Fuller, display their works at this 13th annual event.

Bay Area

WonderCon Oakland Convention Center, 550 10th St, Oakl; (925) 825-5410. Noon-7pm, \$6-15. Through Sun/22. See 8 Days a Week, page 60.

Benefits

'Art for Peace' San Francisco University High School, Jackson Street Gallery, 3065 Jackson; 447-3100, ext 729. 3:30pm, free. Students hold a gallery reception, with proceeds from sales benefiting PAX, an antigun violence organization.

Cartoon Art Museum rent party Cartoon Art Museum, 814 Mission; 227-8666. 8pm, \$15-35. Help the museum raise funds for its upcoming move by attending a benefit party. Mingle with top comic artists and enjoy music by Nik Phelps and the Sprocket Ensemble.

'Inside the Outside: Poetry and Performance on Homelessness' Luggage Store Gallery, 1007 Market; 255-5971. 7pm, free. See 8 Days a Week, page 60.

'Uprising: Unite for Change' Theater Artaud, 450 Florida; 621-7797. 8pm, \$15. Through Sat/21. This series of performances brings together local musicians, speakers, poets, and artists in support of Theater Artaud and Critical Resistance. Tonight's roster include Youth Speaks, Stevie Harris, Ruthie Gilmore, and Anticon.

'Vagina Monologues' SFSU, Cesar Chavez Student Center, Jack Adams Hall, 1600 Holloway; 338-2819. 8pm, \$9-15. See Thurs/19.

Bay Area

Howard Zinn King Middle School, 1781 Rose, Berk; (510) 601-0182. 7:30pm, \$15-20. See 8 Days a Week, page 60.

Authors

Last Gasp press party, part two Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The local publisher celebrates the release of *Hello My Big Big Honey*; the featured reader is Jeanne Rose.
Helene Stapinski *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author talks about *Five Finger Discount*.

saturday 21

Around town

Duboce Park anniversary party Duboce Park, Steiner at Scott; 392-2813. 11am-3pm, free. The 100th anniversary of the historic park is celebrated with sporting events, entertainment, and other activities for the whole family.

Earth Day 2001 celebration California Academy of Sciences, Golden Gate Park, 55 Concourse; 750-7145. 10am-5pm, \$2-8.50. Through Sun/22. See 8 Days a Week, page 60.

Earth Day events San Francisco Zoo, Sloat at 45th Ave; 753-7080. 10am-5pm, \$3-11. The zoo celebrates Earth Day with special attractions.

National Youth Service Day celebration Balboa Park, San Jose at Havelock; 772-4424. 9am, free (preregistration requested). More than 200 youth and 50 adult volunteers are expected to participate in a kickoff ceremony and community service projects throughout the city.

'Sacred Space Gatherings' Pine United Methodist Church, 426 33rd Ave; 751-0673. 2pm, \$5-20. This monthly workshop focuses on the integration of creativity and spirituality. Today's installment features Sue Yoshikawa, who presents "Way of the Tea."

Silent auction Commodore Sloat Elementary School, 50 Darien; 759-2807. 6:30pm, free.

West Portal sidewalk arts and crafts fair Sloat at Portola; 566-3500. 10am, free. Through Sun/22. See Fri/20.

Bay Area
Chinese family history workshops Oakland Public Library, Asian branch, 388 Ninth St, Ste 190, Oakl; (510) 238-3400. 10am, free. Jeanie Choe Low conducts the first of two classes for Chinese Americans interested in genealogical research.

WonderCon Oakland Convention Center, 550 10th St, Oakl; (925) 825-5410. 10am, \$6-15. Through Sun/22. See 8 Days a Week, page 60.

Benefits

Ambit Theatre Company EXIT Theatre, 156 Eddy; 440-4913. 8pm, \$25. Through Sat/26.

The company performs Jon Klein's comedy *Dimly Perceived Threats to the System*; half of the ticket proceeds will be given to the Hamilton Family Center, which works to end family homelessness.

Benefit for Shona Artists Fund *Spirits in Stone* Gallery, 585 Bridgeway, Sausalito; (888) 874-6628. 6pm, free. The stone art of several Zimbabwean artists are shown; proceeds from sales of their works benefit the Shona Artists Fund.

Book sale Fort Mason Center, Bldg A, Marina at Laguna; 557-4257. 10am, free. Through Sun/22. The San Francisco Public Library sponsors this fundraising sale of books priced at a dollar or less.

Dollar day sale and benefit *Buffalo Exchange*, 1555 Haight; 431-7737. (Also 1800 Polk; 346-5726, and 2585 Telegraph, Berk; (510) 644-9202.) 11am, free. All profits from Buffalo Exchange's sales today benefit the American Society for the Prevention of Cruelty to Animals.

International Beer Festival Fort Mason Center, Festival Pavilion, Marina at Laguna; 781-8372. 7pm, \$35-45. Enjoy a selection of more than 100 beers, plus food and music by the Woolies at this 18th annual festival.

'Uprising: Unite for Change' Theater Artaud, 450 Florida; 621-7797. 8pm, \$15. See Fri/20. Tonight's performers include Ntrust, Motherlode, Angela Y. Davis, and Mission.

Authors

Brian Jacques *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 5pm, free. The novelist discusses *Castaways of the Flying Dutchman*.

sunday 22

Around town

Birthday celebration for Duke Ellington Fort Mason Center, Bldg C, Room 205, Marina at Laguna; 563-5458. 2pm, \$5-7. The local chapter of the Duke Ellington Society invites you to celebrate the late composer's birthday and hear music by pianist Bill Susman and bassist Tim Enos.

Careers in animation SFSU, August Coppola Auditorium, 1600 Holloway; 338-1629. 1pm, free. Animation professionals Aaron Sorenson, Bridget Erdmann, Michael Lipman, and Victoria Livingstone explain how to find employment in this industry.

Earth Day celebration California Academy of Sciences, Golden Gate Park, 55 Concourse; 750-7145. 10am-5pm, \$2-8.50. See 8 Days a Week, page 60.

Earth Day at Sutro Heights Park Sutro Heights Park, Point Lobos at 48th Ave; 239-2366. 10am, free. This work party focuses on renovating the Adolf Sutro rose garden, along with lunch and an animal parade.

Nice Collective's annual sample sale So-mArts Gallery, 934 Brannan; 668-4633. Noon, free. The local design house holds a clothing sale with accompanying music by Fil Latorre and Inhuman.

'Resistance and Rescue' Herbst International Exhibition Hall, Lincoln at Montgomery; 928-2992. 2pm, free. A panel discussion is held on this topic in conjunction with the *Silent Voices Speak: The Holocaust and Social Injustice Today* exhibit.

Songkran Day Thai festival Palace of Fine Arts Theatre, 3301 Lyon; 244-0564. 10am, \$13. The Miss Tiffany contest is the highlight of this daylong event, featuring performances, food, and esoteric attractions.
West Portal sidewalk arts and crafts fair Sloat at Portola; 566-3500. 10am, free. See Fri/20.

Bay Area

WonderCon Oakland Convention Center, 550 10th St, Oakl; (925) 825-5410. 11am, \$6-15. See 8 Days a Week, page 60.

Benefits

Book sale Fort Mason Center, Bldg A, Marina at Laguna; 557-4257. 10am, free. See Sat/22.

Kinsey Sicks Noe Valley Ministry, 1021 Sanchez; 282-2317. 7pm, \$15. The cappella drag queen ensemble gives a performance for the ministry, which holds various cultural programs in addition to a regular music series.

ISRAEL

on STAGE

Sunday April 29th
Nob Hill Masonic Center, 1111 California St., SF

1:30-6:00 Kid's Concert with **Hanny Nahmias** & Family Fair

6:30 **Shalom Hanoch** **שלום חנוך**
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events calendar

'Run, Forrest Run' Pier 39, Embarcadero at Kearney; 868-1829. 9am, \$25. The local chapter of Court Appointed Special Advocates Association, which helps abused and neglected children during legal proceedings, holds this 5K run to raise funds for its programs.

'Soul Kitchen' Martin de Porres House, 225 Potrero; 552-0240. 2pm, \$5-20. This fundraiser features music by Rrrrrs, Jason Knight, Rikki, Ethan, and Drag'nFly.

Bay Area

Sharon Isbin St. John's Presbyterian Church, 2727 College, Berk; (510) 559-6910. 4pm, \$20-30. The classical guitarist gives a benefit concert for the Crowden School, a music and academic school for children.

Authors

Rhys Bowen, Danielle Girard, Jonnie Jacobs, B.B. Jordan, Ayelet Waldman, Penny Warner A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 2pm, free. The mystery writers read from and sign copies of their respective works. **Panel discussion on Dashiell Hammett** A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 5pm, free. Hammett's daughter and granddaughter join Richard Layman, editor of *Selected Letters of Dashiell Hammett*, in a discussion on the late author.

monday 23

Around town

'Future of Nonprofit Theater in America' Commonwealth Club, 595 Market; 597-6705. 5:15pm, \$7-10 (free for students). See 8 Days a Week, page 60. **Stephen Prina** SFAI, 800 Chestnut; 771-7020. 7:30pm, \$4-6. The conceptual artist and musician gives a lecture on his work.

Benefits

'Monochromatic Women' SomArts, 934 Brannan; 920-2630. 6pm, \$10. Genie Grace's paintings are the centerpiece of this fundraiser for the Filipino Task Force on AIDS, a nonprofit agency.

Authors

Amy Borkowsky A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. (Also Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free.) The author discusses *Any's Answering Machine*.

tuesday 24

Around town

'Childhood in the Holocaust' Herbst International Exhibition Hall, Lincoln at Montgomery; 928-2992. 7:30pm, free. A panel discussion on the topic is held in conjunction with the *Silent Voices Speak: The Holocaust and Social Injustice Today* exhibit. **'Japanese Economy: The Coming Revival'** Commonwealth Club, 595 Market; 986-4383. 11:30am, \$10-13. Taichi Sakaiya, former adviser to the prime minister of Japan, lectures on this topic. **'Turning Point: Bob Stocksdale at 88'** Fort Mason Center, Bldg C, Marina at Laguna; 775-0991. 7:30pm, \$8. Signe Mayfield lectures on the artist as part of an exhibit at the Museum of Craft and Folk Art.

Bay Area


Family farm day Berkeley Farmers Market, MLK Jr. Way at Center, Berk; (510) 548-3333. 10am, free. This Earth Day-inspired event features live animals and other educational attractions on farm life.

Benefits

Francisco X. Alarcón and Francisco Aragón Intersection for the Arts, 446 Valencia; 626-2787. 8pm, \$5. The poets give a benefit reading for Intersection for the Arts. **Hospitality House art auction** Braustein-Quay and Hosfelt Galleries, 430 Clementina; 749-2132. 6pm, \$25. More than 100 works

Continued on page 88

BOOKSIGNING



ARCHITECTURAL PHOTOGRAPHER

Julius Shulman

along with authors
Barbara Lamprecht & Pierluigi Serraino,

will be signing copies of the books
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San Francisco Museum of Modern Art



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010101: art in technological times

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points of departure: connecting with contemporary art

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010101: Art in Technological Times is organized by the San Francisco Museum of Modern Art. Image: Erik Adigard/M.A.D., *Timelocator* (detail), 2001; courtesy of the artist. The portable interpretive devices for *Points of Departure: Connecting with Contemporary Art* are sponsored by Compaq Computer Corporation in Silicon Valley. Image: Bruce Marden, *Cold Mountain 6 (Bridge)* (detail), 1989-91; collection SFMOMA, purchased through a gift of Phyllis Wattis.

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Tuesday 24

From page 87

Hospitality House art auction Braustein-Quay and Hosfelt Galleries, 430 Clementina; 749-2132. 6pm, \$25. More than 100 works by various authors will be available for purchase during this auction benefiting Hospitality House's community arts program.

Authors

Simon Garfield Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. The author talks about *Mauve*.

Bay Area

Denise Chávez La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 7pm, \$2. The novelist reads from *Loving Pedro Infante*.

Chita Divakaruni Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author talks about *The Unknown Errors of Our Lives*.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Stieglitz and His Circle." 100 original Camera Work photographs by pioneering photographers. Through Sun/29.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7.

\$5 seniors, \$4 youths. "Gods, Demon Slayers, and Princes: Scenes from the Lives of Krishna and Balarama." Paintings on the topic of the Hindu god Vishnu. Through Sun/29.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through Mon/30. "Prints in Bloom." Twenty-five prints by artists celebrating flowers. Through Mon/30.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. Museum will close after Sun/22 until fall 2001, when it will reopen at 1017 Market. "Comic Book Superheroes: Muscles, Tights and Good Intentions." Original art by cartoonists, featuring popular superheroes along with lesser-known ones. Through Sun/22.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." When Paolo Venini moved from Milan to the Venetian coast and set up his first glassblowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glassmaking, he rejected the cumbersome decorative styles of the last two centuries and set new trends with his simple, contemporary designs. The shop stayed in the family until 1986, continuing to produce innovative glass art by some of the world's best designers. This show includes a representative sample from each era, along with some photographs of the facility and its employees, including a great shot of the entire company at its 1921 inauguration. Through Sun/29. (Westbrook)

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm;

Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection. Through May 21. "Native to the Land: Photography and the North American Indian, 1870-1930." An exhibit of rare photographs on the subject of Native Americans. Through June 12.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

Bay Area

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Through Sun/22. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through Sun/29.

UC Berkeley Art Museum 2625 Durant, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths, free for 12 and under, UC Berkeley students/faculty, and members. "A Passion for Art: The Disaronno Originale Photography Collection." Photographs by various

artists. Through Wed/18. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through Sun/29. "Ricky Swallow/Matrix 191: For those who came in late." New sculptures and drawings by Ricky Swallow. April 22-May 27.

galleries

Opening

Galeria de la Raza 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "In the Heart of the World," over 80 examples of photography, embroidery, folk art, video, and more from the Zapatista movement (reception Fri/20, 7-9pm). April 20-May 26.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Inciso come Scritto," books and designs by Sandro Martini (reception Wed/18, 6pm). Through May 18.

Logan Galleries California College of Arts and Crafts, 1111 Eighth St; 551-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm. "Tracking," contemporary video works by various artists. Through May 12. "Plob," work by Karim Rashid (reception Thurs/19, 7-9pm). April 20-May 12.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. New paintings by Sheldon Greenberg and David Simpson (reception Thurs/19, 5:30-8pm). April 19-May 26.

111 Minna Gallery 111 Minna; 974-1719. Tues-Fri, 1-7 pm; Sat, 4-7pm. "7-11," an exhibit celebrating the gallery's seventh year anniversary (reception Thurs/19, 6pm). April 19-June 2.

Sanitary Fill Company 401 Tunnel; 330-1415. Call for hours. "Work from the Dump," selected work by Donna Keiko Ozawa. Sat/21, 1-5pm.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. Paintings and works on paper by Raymond Saunders (reception May 3, 5:30-7:30pm). April 19-May 26.

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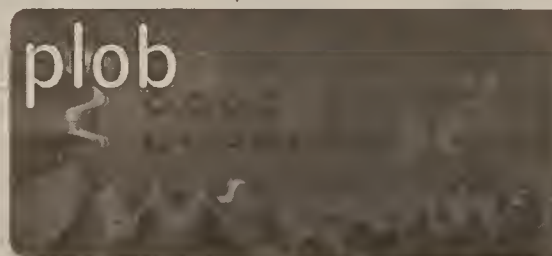
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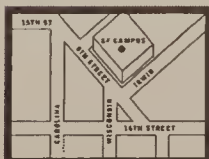
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For information on special programs accompanying this exhibition, please call 415-591-8801.



Sophie Calle, *eruv* (detail), 1996
Collection of Musée d'art et d'histoire du Judaïsme

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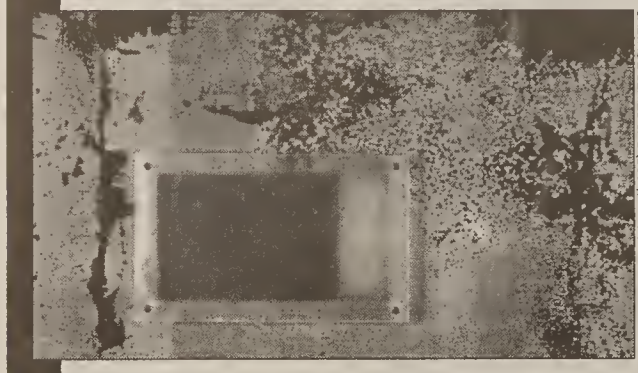
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Gordon Huether

Through May 25, Andrea Schwartz Gallery

The dull patina of old copper or bronze, broken glass from a window — Gordon Huether looks for beauty in everyday, urban materials. And when he can't find it ready-made, he creates it himself, turning one person's trash into another person's treasure. With a few of the pieces in this show (selected from his *Tannery Series*), that's literally the case. He stumbled across a bunch of old metal stencils in a former leather tannery, which is now his studio, in Napa. The stencils were originally used to make patterns on leather with acids, dyes, and other chemicals. Now fairly battered and worn, they hang on the gallery wall under raking light so that the template holes cast dramatic shadows on the leather-covered panels underneath. All the works in Huether's *Salvage Series* are made from found pieces of metal except one, *Salvage Series 3*, but you'd never know it wasn't as old as the rest. Mottled and aged-looking, a long ridge of bumps protrudes from its metal like a miniature mountain range. Looking carefully through some small punctures in the surface, you can barely see a few tiny pieces of dichroic glass, which reflect light so brilliantly that they look like small yellow, blue, and green Christmas-tree lights. Huether likes to turn his artworks into "treasure hunts," coaxing us to peer around, above, and underneath layers of glass and metal to find what's hidden there. *Salvage Series 3/12* raises a rectangle of acid-etched glass over a large piece of dichroic glass that's so reflective it looks like a blue lightbulb recessed in the bronze substrate. But there are no hidden wires or switches — just some industrial refuse that Huether has ingeniously bent and cut and bolted together into something lovely. Mon.-Fri., 9 a.m.-5 p.m., 333 Bryant, S.F. (415) 495-2090. (Lindsey Westbrook)



SALVAGE SERIES 3/12 (2001). BY GORDON HUETHER

Bay Area

Bedford Dean Leshner Regional Center for the Arts, 1601 Civic, Walnut Creek; (510) 295-1417. Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm). "Irene Pijoan: A Mid-Career Retrospective, 1980-2000" (reception Sun/29, 3-5pm). April 20-June 17.
Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "Youth Arts Festival," art by kindergarten through eighth-grade students of the Berkeley Unified School District (reception Wed/18, 5:30-7pm). Through May 12.
Modernbrook/Gallery 494 494 University, Palo Alto; (650) 327-6325 or (415) 431-3097. Daily, 11am-10pm. "Skin," new work by Bucky Swisher (reception Fri/20, 7pm). April 20-May 17.

Ongoing

Robert Allen Fine Art 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. "California Appellation," new works on paper and canvas by John Maxon. Through Fri/20.
Ampersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm and by appt. "The Hybrid Zoo," mixed media by Miranda Lloyd; "Disposable Opulence," mixed media by Rebecca Szeto. Both exhibits through Fri/20.
Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm. "Jeremiah Maddock: Selected Paintings and Drawings," an exhibit of works in watercolor, gouache, acrylics, pen, and pencil. Through Sun/22.
John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "20th Century Perspectives," works by various European and American artists whose works define 20th-century modern and contemporary art. Through Sat/21.
Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New work by Patri-

cia Tobacco Forrester and ceramic work by Robert Brady. Through Sat/21.
Build 483 Guerrero; 863-3041. By appt only. "Bad Luck," a group show. Through Fri/20.
Canvas Cafe Gallery 1200 Ninth Ave; 504-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm. "Homage to the de Young: A Painter's Farewell to the Old Museum," work by Anna Conti. Through Thurs/19.
Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Plastic Picnic," works by Kara Maria; "Wedding Day," works by Rosalia Banet. Through Sat/21.
Lair of the Minotaur Gallery 3316 26th St; (510) 848-1747. Fri/13-Sun/15, 11am-5pm and by appt; Mon/16-Fri/20, by appt only. "dot-gone," installation by Bay Area art group FAMOUS. Through Fri/20.
Linc Real Art 1 Otis; 503-1981. Thurs-Sat, noon-5pm (or by appt). "Maybe Love Is Everything," paintings and digital prints by Rudi Molacek. Through Fri/20.
Paxton Gate 824 Valencia; 824-1872. Sun-Thurs, noon-8pm; Fri-Sat, noon-9pm. Works by Clint Imboden and Philippe Jestin. Through Sun/22.
John Pence 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm. Recent California landscapes by Stock Schlueter. Through Sun/22.
Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. Work by Gordon Huether. Through May 25. See Critic's Choice.
Student Center Art Gallery SFSU, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm. "Colors of Life," works by Julie Lee Gochman. Through Wed/18.
Patricia Sweetow Gallery 49 Geary; 788-5126. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Red Paintings," works by Joseph Marioni. Through Sat/21.

Two of Hearts Studio 4147 19th St; 864-5551. Call for hours. "Spring Exhibit," landscapes by Dean Holland. Through Sat/21.
University of San Francisco Thacher Gallery, 2130 Fulton; 393-8003. Mon-Fri, noon-5:30pm. "Miserere et Guerre," etchings by Georges Rouault. Through Sun/22.
Upper Playground 220 Fillmore; 262-0144. Daily, noon-6. "Six Sale," featuring Jeremy Fish, Richard Hart, Chris Pew, Lucian Moon, Nick Neubeck, and Jesse Hötchkiss. Through Thurs/19.
Yerba Buena Center for the Arts Theater 700 Howard; 468-8226. Call for hours. "The Apparitions," images from RJ Muna's book of photographs. Through Sun/22.

Bay Area

Pro Arts 461 Ninth St, Oak; (510) 763-4361. Wed-Sun, 11am-5pm. "Sugar 'n' Spice 'n' Everything Nice: Live, Loves and Legacies of Women of Color," various artists. Through Sat/21.
Worth Ryder Gallery 116 Kroeber Hall, UC Berkeley, Berk; (510) 642-9040. Tues-Fri, 1-4pm. "Bright Minds, Strong Voices: Art by California Children," works by K-12 students in the U.C. ArtsBridge program. Through Sat/21.

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Behmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Apertura Modotti Brava Theater Center, 2789 24th St; 392-4400. \$20-28 (previews \$12). Previews Wed/18-Fri/20, 8pm. Opens Sat/21, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through May 20. Ellen Gavin's play examines and celebrates the life of photographer and activist Tina Modotti.
Dimly Perceived Threats to the System Exit Theatre, 156 Eddy; 440-4913. \$12-17. Opens Fri/20, 8pm. Runs Fri-Sat, 8pm. Through May 26. Jon Klein's black comedy focuses on a dysfunctional family on the verge of cracking.
Dirty Blonde Theatre on the Square, 450 Post; 433-9500. \$30-50. Opens Wed/18, 8pm. Runs Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Through June 17. Broadway star Claudia Shear performs in this comedic love story about two New Yorkers who connect through their mutual love of Mae West.
Hotel Angelo Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Thurs, pay what you can). Opens Wed/18, 8pm. Runs Thurs-Sun, 8pm (also May 14, 8pm). Through May 14. Campo Santo and Intersection for the Arts present Luis Sagar's play about life in a hotel in San Francisco's Mission District.
It Could Have Been a Wonderful Life Bannam Place Theater, 50A Bannam Place; 986-4607. \$15-18. Opens Fri/20, 8pm. Runs Thurs-Sat, 8pm; Sun, 3pm. Through May 12. In this comedy by Fred Raker, a former stand-up comedian finds himself working at a local public television station in Syracuse, New York, and questioning what it means to be successful.
Killing My Lobster Breaks the Bank Noh Space, 2840 Mariposa; 267-0642 or www.ticketweb.com. \$10-15. Through May 13. Opens Fri/20, 8 p.m. Runs Fri.-Sun., 8 p.m.; starting May 3, also Thurs., 8 p.m. See 8 Days a Week, page 60.
Life During Wartime Il Teatro 450, 449 Powell, Third Floor; 433-1172. \$15-20. Opens Fri/20, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through May 12. In Keith Reddin's dark comedy, a home-security salesman taps into the fears of his suburban clients to peddle his product.
A Little Night Music Ira and Leonore S. Gershwin Theater, University of San Francisco, 2350 Turk; 978-2787. \$20-38. Opens Fri/20, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Sun/29. Phil Lowery directs this rendition of Stephen Sondheim's musical.
Silence Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$15-30. Previews Wed/18-Thurs/19, 8:30pm. Opens Fri/20, 8:30pm. Runs Wed-Sat, 8:30pm; Sun, 2:30pm. Through May 13. Moira Buffini's play, set in Britain during the year 1000, casts a young couple in a war-torn world in which nothing is certain.
Finding the Sun and Life Under Water Exit Theatre, 156 Eddy; 285-4319. \$15 (previews pay what you can; opening night \$25). Previews Fri/20, 8pm. Opens Sat/21, 8pm. Runs Fri-Sat, 8pm. Through May 26. Susannah Martin directs Edward Albee's *Finding the Sun* and Greg Land directs Richard Greenberg's *Life Under Water*.

Bay Area

Big Love Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$15.99-51. Previews Fri/20-Sat/22, Tues/24, 8pm; Sun/21, 7pm. Opens Wed/25, 8pm. See www.berkeleyrep.org for rest of schedule through June 10. In Charles L. Mee's play, an adaptation of Aeschylus's *The Suppliant Woman*, 50 brides-to-be have run away to an Italian villa from the 50 brothers who are pursuing them.
The Glass Tear and Slings and Arrows: Love Stories from Shakespearean La Val's Subterranean Theatre, 1834 Euclid, Berk;

(510) 655-0813. \$10. Previews Thurs/19-Fri/20, 7pm. Opens Sat/21, 7pm. Runs Thurs-Sun, 7pm. Through May 5. The Shotgun Players present two contemporary plays performed by the actors of Black Box Productions.

Ongoing

Chess New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/29. In the light rock opera by Richard Nelson, chess is "a metaphor for romantic rivalries, competitive gamesmanship, superpower politics, and international intrigues."
Don't Make Me Look Too Psychotic Bannam Place Theater, 50A Bannam; 986-4607. April 20-May 12, Sat, 3pm, \$15. Starting May 17: Thurs-Sat, 8pm, \$15-18. Extended through Sept 1. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)
Enrico IV Geary Theatre, 415 Geary; 749-2228. \$15-61. Tues-Sat, 8pm (also Sat and Wed, 2pm, except Wed/18); Sun, 2pm. Through Sun/29. With his seminal investigations of illusion versus reality, the public and the private mask, and particularly his use of theater as a metadvice to interrogate itself, there's scarcely a late-20th-century playwright whom Luigi Pirandello hasn't touched. Yet his appeal has remained largely opaque to many English speakers, given the stiff, academic translations he's received. American Conservatory Theater's current production of one of his strongest plays, in a new adaptation by Richard Nelson, takes a brave stab at revivifying this wildly influential but neglected playwright. The play's central character is a nobleman who has lived for 20 years under the delusion that he is an 11th-century Holy Roman emperor. Marco Barricelli is superb in the leading role, and in its strongest moments this production reveals Pirandello as a rich theatrical poet of love and loss. But even with his academic straitjacket removed, he emerges as a timeworn and deeply uneven playwright. (Rosenstein)
Good Friday 13th Uprising ... Rising Up Luna Sea Theater and Gallery, 2940 16th St; 863-2989, www.lunasea.org. \$9-15. Thurs-Sat, 8pm. Through Sat/28. The Luna Sea Women's Performance Project starts off their second annual Lesbian Playwright's Season with three plays exploring race and queerness.
House of Lucky Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822, www.magictheatre.org. \$8-30. Wed-Sat, 8pm; Sun, 2:30pm. Through Sun/29. Frank Wortham's solo show follows Harper Jones, a poet whose life revolves around drugs, alcohol, sex, and poetry slams. Continued on page 90

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stage calendar

theater, dance, spoken word,
comedy & performance

Theater

From page 89

A Mother's Heart The Marsh, 1062 Valencia; 826-5750. \$14-22. Wed-Sat, 8pm. Through Sat/28. Award-winning local writer Joyce Carol Thomas takes us through a lifetime of love, pain, regret, and joy between a mother and daughter. Martha (Marjorie Johnson) is a fierce but devoted mother to Sherrie (Marcie Henderson), and we see everything from Sherrie's childhood tangles and rocky adolescence to a happier maturity and finally a reversal of their roles as Martha ages. Thomas's ambition to cover so much ground is admirable, and it's a rare pleasure to see African American women's relationships portrayed onstage. Though the evening sinks under the weight of one schematic situation after another, Johnson and Henderson form a compelling bond despite the shaky script. (Rosenstein)
The P.A. Cooley Show Theatre Rhinoceros, 2926 16th St; 861-5079. \$15. Thurs-Sat, 8:30pm; Sun, 8pm. Through May 13. In his self-titled show, San Francisco actor P.A. Cooley plays a gay diva on a comedic television show.
Queer ODC Theater, 3153 17th St; 863-9834. \$18. Thurs/19-Sun/22, 8pm. See "Burroughs Sings," page 55.

Rancho Grande Thick House, 1695 18th St; 401-8081. \$10-20. Thurs-Sun, 8pm. Through May 13. Thick Description presents Eugenie Chan's play about a Chinese American girl's coming of age.

Reconciled in the Book of Secrets (or How to Find Romania) A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22-50. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through May 6. Laura Simms performs in this play that recounts true events from her life.

Richard II Venue 9, 252 Ninth St; 289-2000. \$15-25. Thurs-Sat, 8pm (also Sun/22, 2pm). Through April 28. Shakespeare ETC presents a production of Shakespeare's historical tragedy about the young English king.

Saturday Night Fever — The Musical Orpheum Theatre, 1192 Market; 512-7770. \$32-73. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through May 6. The film was no cinematic masterpiece, but John Travolta's performance and director John Badham's realistic approach made its story of small Brooklyn lives and big dance-floor dreams a compelling tale as well as a seminal '70s cultural event. More than anything else, a Broadway version is an excuse for the resurrection of Bee Gees songs and flamboyant disco choreography. Thanks to director-choreographer Arlene Phillips and conductor Martyn Axe, this touring production delivers. Tony Manero (Richard H. Blake) and Stephanie Mangano (Jeanine Meyers) woo and wrestle their way through the nearly verbatim-from-the-film dialogue (upgraded to a PG rating) but come alive on the impressive set of the Odyssey 2001 dance floor. Blake, who has the

critic's choice: stage

National Dance Week

April 20-29, various venues

In its third year, San Francisco's organized observation of National Dance Week is no longer a novelty; it's nearly a Bay Area institution. The festival, whose theme this year is "Xtreme Dance," includes more than 300 free events and guarantees widespread stretching of both brain and butt muscles. National Dance Week's largest endeavor is "Open Dance Studio," which features classes that charge participants zero dollars: choose from yoga, ballet, modern dance of all types, hip-hop, ballroom, jazz, Butoh, flamenco, kathak, and beyond. If you don't know where to begin, show up at the opening event (Fri/20, noon, Yerba Buena Center for the Arts, 701 Mission, S.F.) for a demonstration of just how rich Bay Area dance has become. There are also numerous spectator activities: watch the Shipp Dance Theatre perform in stores, find out about San Francisco's Isadora from Mary Sano and her Duncan Dancers, talk with AXIS dancers about their new work by Stephen Petronio, and help celebrate the best of last year's dance at the "Izzie" awards presentation (Mon/23, 6 p.m., San Francisco Performing Arts Library and Museum, 601 Van Ness, S.F.). For more information or to receive a brochure, call (415) 835-3100 or go to www.voiceofdance.com. (Rita Felciano)



FATCHANCEBELLYDANCE PHOTO BY MARTY SOHL

biggest boogie shoes to fill, does a particularly admirable job. This night on Disco Mountain may inevitably make a molehill out of the original drama, but it proves disco and Broadway were made for each other. (Avila)
Shooting Porn Victoria Theater, 2961 16th St; (510) 601-8932. \$25-30. Wed/18-Fri/20, 8pm; Sat/21-Sun/22, 7pm (also Sat, 10pm). Blake Harper and Jason Branch star in this steamy comedy based on Ronnie Larsen's doc about filming gay porn.
Valparaiso Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Thurs/19-Sat/21, 8pm. Don DeLillo returns to playwriting after a 10-year hiatus with this comedy about man on a mixed-up journey to Chile.

Watching Porn Phoenix Theatre, 665 Geary; 359-0880. \$15-25. Thurs/19-Sat/21, 8pm. Playwright and director Paul Mendoza explores what happens to a man obsessed with pornography in this dark, suspenseful drama.
Wife of Bath — the Musical! Shelton Theater, 533 Sutter; (877) 4-CHAUCER. \$5-25. Thurs-Sat, 8pm. Through Sat/28. Geoffrey Chaucer and Co. present this musical version of the Wife of Bath's, Friar's, and Summoner's Tales from Chaucer's *Canterbury Tales*.

Bay Area

Action Movie: The Play Eighth Street Studio, 2525 Eighth St, Berk; (510) 464-4468. \$7-12. Fri/20-Sat/21, 8pm. Impact Theatre's decidedly silly production tries to do for the action movie what Austin Powers did for the spy. A motley team of crime-fighting super heroes assembles to stop Kreegar, the most evil of villains, from, you know, taking over the world. Beyond this, the story consists largely of the introduction of one eccentric character after another and a strafe of one-liners that hits the mark about as often as bullets in an action movie (which, given the frequency of gunplay, makes up a respectable average). High-energy, kinetic, dare I say action-packed, the play sports all the impressive fight choreography (by director Christopher Morrison), good-guy/bad-guy repartee, and absurdly gratuitous violence film audiences cherish. The large and energetic cast deserves acclaim for its aplomb and kudos for its judo. (Avila)
Floyd Collins Mountain View Center for the Performing Arts, Castro and Mercy, Mountain View; (650) 903-6000. \$20-38. Tues, 7:30pm (no show May 1); Wed-Sat, 8pm (also Sat/21 and Sat/28, 2pm); Sun, 2pm (also Sun/22 and Sun/29, 7pm). Through May 6. See "Burroughs Sings," page 55.

Hedda Gabler Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$30. Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 13. Jon Robin Baitz's acclaimed new adaptation of Henrik Ibsen's classic play takes a bow in Berkeley. Baitz updates and Americanizes much of the language, stripping away its euphemism and formality. But although other productions of this version (one of which may find its way to Broadway next season)

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have matched Baitz's ambitions with a refreshing new understanding of the characters, this Aurora Theatre Company presentation seems stuck in fairly one-note, conventional interpretations. Stacy Ross would seem a natural for the titanic title role, but her work is a disappointment; tightly constrained in the lovely armor of Anna Oliver's period gowns, she does little more than rattle the cage bars in the most premeditated way. Under Loy Arcenas's unimaginative direction everyone seems to be dutifully hitting their subtextual marks. But this is essentially a *Hedda* we've seen many times before, more a 19th-century melodrama than a 21st-century tragedy. (Rosenstein)

The Oresteia, Part One Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Thurs/19-Sat/21, Tues/24, 8pm; Sun/22, 2pm. See www.berkeleyrep.org for rest of schedule through May 6. Berkeley Rep is boldly opening its new 600-seat proscenium theater with Aeschylus's entire *Oresteia* trilogy, and the two mammoth undertakings are a beautifully considered match. The trilogy, presented in two parts in rotating repertory, opens with *Agamemnon*: the house of Atreus is mired in stygian gloom, its internal cycles of bloodshed only just beginning in the aftermath of the Trojan War. Aeschylus ain't easy, and Robert Fagles's translation preserves his ambiguity and density while adding some modern flourishes. Codirectors Stephen Wadsworth and Tony Taccone revel in the poetry even as they struggle to animate its often static nature. Their overall aim is clearly toward immediacy and humanity, yet the result (at least in Part One) often feels studied and ponderous. The newly dubbed Roda Theatre is marvelous, however, a vibrant space that manages to combine scale and intimacy. (Rosenstein)

◆ **The Oresteia, Part Two** Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Wed/18, Sun/22 7pm; Sat/21, 2pm. See www.berkeleyrep.org for rest of schedule through May 6. Berkeley Rep unveils *The Libation Bearers* and *The Eumenides*, the second half of Aeschylus's *Oresteia* trilogy, which now joins *Agamemnon* in rotating repertory. Where the trilogy's first play relies heavily on descriptions of past and future, the second and third are strongly rooted in onstage action, depicting Orestes' revenge on his murdering mother and his being hounded by the Furies. It's the trilogy's unique development from dark barbarity and domestic sorrow to sunlit forgiveness and civic responsibility that is at the core of Taccone and Wadsworth's interpretation, and it's the completion of that journey that helps to give Part Two an affecting resonance that Part One lacked. The evening's triumphal ending gets laid on thick; Taccone and Wadsworth try hard to deliver a pure post-ironic moment that doesn't quite convince. But Aeschylus' revolutionary, complex vision of the future auspiciously dedicates the company's new theater. (Rosenstein)

dance

Jo Kreiter SomArts Theater, 934 Brannan; 934-1070. Fri-Sun, 8pm. \$18. With *Maybe Grief Is a Good Bird Flying Low*, Kreiter has taken a big step forward in giving formal expression to a feminism as physically powerful as it is spiritually gentle. In *Grief*, Kreiter purports to find out whether there is a particular way that women grieve. She makes a good case for the idea that there is, but the piece works not because of her concepts about who and what women are but because of the way she has imaginatively shaped those ideas. (Felciano)

National Dance Week Venues around the Bay Area. (415) 835-3100 or www.voiceofdance.com. Fri/20-Sun/29. See Critic's Choice. **ODC/SF** Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS or www.odcdance.org. Wed, noon; Thurs-Sat, 8pm; Sun, 2pm. \$10-\$5. Judging from the energy exuded by ODC/San Francisco's 30th-anniversary-season performance, the company easily has enough momentum to keep going for another three decades. Maybe it helps that the dancers — an exceptionally well-trained group with wondrously distinct personalities — are decently paid and can count on a paycheck on a regular basis. Three of the season's five pre-

mieres were shown the first weekend: Kimi Okada's *Scrapbook* (subject to change) is a humorous look backward at ODC's history (the inclusion of ODC students' Dance Jam also sends the piece's trajectory into the future); Brenda Way's *24 Exposures*, though set to a rather odd score of Appalachian music, brilliantly juxtaposes stasis and hyperkineticism; and K.T. Nelson's *House of Cards*, which features a brilliant Felipe Saco as a sinister maybe-madman who releases forces that escape his control. The

other new works in the series are Way's *Spectral Evidence* and Nelson's *How to Track a Hurricane*. (Felciano)
San Francisco Ballet War Memorial Opera House, 401 Van Ness; 865-2000. Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$12-\$110. The company performs Mark Morris's *Pacific*, Yuri Possokhov's *Magritomania*, and Balanchine's *Symphony in C*. Friday evening (a "casual Friday" performance) boasts a tribute performance in honor of principal dancer Christopher Stowell, who is retiring

at the end of this season. Additions to the program include Balanchine's *Tarantella* and Helgi Tomasson's *Meistens Mozart*.
Mary Sano and Her Duncan Dancers Mary Sano Studio of Duncan Dancing, 245 Fifth St, Studio 314; 357-1817. Sun, 3pm. Free. Sano and dancers perform traditional Duncan choreography as well as new works by Sano.

Bay Area
University Dance Theater Zellerbach Playhouse, UC Berkeley, Bancroft Way at Tele-

graph, Berk; (510) 601-8932. Fri-Sat, 8pm (also Sat, 2pm); Sun/22, 7pm (also Sun/29, 2pm). \$6-\$12. Through Sun/29. UC Berkeley's University Dance Theater performs two programs: works by faculty members Marni Wood, Anne Westwick, and Christopher Dolder; and a reconstruction of a Paul Taylor work by Mills faculty member Mary Cochran, and dances by David Wood and Dolder.

Continued on page 92

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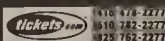
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From page 91

performance

«Euphorium» Presidio National Park, Mason St. Bldg 920 (enter through the Crissy Field gate at Marina Blvd); 332-9454. Extended run: Wed/18-Thurs/19, 7-10pm; Fri/20-Sat/21, 7pm-midnight. \$12-15. Another beguiling conception from Chris

Hardman and the folks at Antenna, this virtual opium trip allows you (thanks to an infrared Walkman and a special helmet) to become Samuel Taylor Coleridge composing his classic "Kubla Kahn." (Rosenstein) 'The Good Person of Setzuan' The Lorraine Hansberry Theater, 620 Sutter; (415) 422-6070 or (510) 845-3332. Thurs-Sat, 8pm. \$10-15. Brecht's play is presented by the USF Fine and

Performing Arts Department and the San Francisco Sheriff Department's Resolve to Stop the Violence project in collaboration with Community Works and Soapstone Theatre Company.

'The Medea Project: Can We Get There by Candlelight?' Yerba Buena Center for the Arts Forum, 701 Mission; 978-ARTS. Fri, 8pm. \$5. Rhodessa Jones presents a theatrical performance on the subject of home.

Taiko festival AMC Kabuki 8 Theater, Post and Fillmore; 928-2456. Sat, 7pm. \$20-25. The Northern California Cherry Blossom Festival Taiko Committee presents performances by U.S. and Japanese taiko drummers.

'White Noise Radio Theatre: Thankless Jobs of the Apocalypse' Venue 9, 252 Ninth St; 289-2000. Sun, 8pm. \$7-10. Footloose presents this two-person satire starring Stephen T. Brophy and Lester Milton.

MacArthur, Oak; (510) 547-3195. Reading by Julia Vinograd, 7pm, free.

Thursday: Jon Sims Center for the Arts 1519 Mission; 554-0402. Ricardo Bracho and Tisa Bryant, 8pm, \$5-10. San Francisco State University Humanities Bldg, Room 408, 1600 Holloway; 338-1892. Poetry reading by Nicholas Samaras, 7:30pm, free. The Women's Building 3543 18th St; 338-2227. Ernesto Cardenal reads, 7:30pm, \$5-10 donation.

Friday: Bird and Beckett Books 2788 Diamond; 586-3733. Poetry reading by George Tsongas, followed by open mic, 7:30pm, free. Luggage Store 1007 Market; 255-5971. "Inside the Outside," poetry and performance on the subject of homelessness, 7pm, free. See 8 Days a Week, page 60. Pro Arts Gallery 461 Ninth St, Oak; (510) 763-4361. Ohana open mic, 7:30pm, free.

Saturday: SomArts 934 Brauman; 252-4655. "The Third Annual San Francisco Youth Poetry Slam League Finals," 2pm, free.

Sunday: Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Maxine Hong Kingston and Fred Marchant read, 7:30pm, \$2 donation. Diesel, A Bookstore 5433 College, Oak; (510) 653-9965. Poetry by Avery E.D. Burns and Eric Selland, 4pm, free.

Monday: Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," hosted by Jeanne Powell and featuring Madeleine Moore, 7:30pm, free.

Tuesday: Bird and Beckett Books 2788 Diamond; 586-3733. Poetry reading by Neeli Cherkovski, 7:30pm, free. Intersection for the Arts 446 Valencia; 626-2787. Francisco X. Alarcón and Francisco Aragón, 8pm, \$5. Mills College Rothwell Center, Faculty Lounge, 5000 MacArthur, Oak; (510) 430-2236. Reading by Lisa Jarnot, 5:30pm, free.

Clock, page 103, and Movie Clock, page 104, for theater information.

San Francisco International Film Festival

The 44th San Francisco International Film Festival takes place April 19-May 3. Venues are: Kabuki Theater, 1881 Post, S.F.; Castro Theatre, 429 Castro, S.F.; Palace of Fine Arts, 3301 Lyon, S.F.; New PFA Theater, 2757 Bancroft, Berk; Park Theatre, 1275 El Camino Real, Menlo Park. For tickets, call (510) 601-8923; for more information, call (415) 931-FILM or visit www.sffs.org. All times p.m. unless otherwise indicated. See "Reel to Reel," page 47, for commentary.

Thurs/19

Castro Center of the World 7.

Fri/20

Castro Metropolis 7. Baise-Moi 10:15. Kabuki Adieu Philippine 4. The Vertical Ray of the Sun 6:45. The Deep End 7. Landscape 7:10. Maral 7:20. Startup.com 9:40. L'Amour, l'argent, l'amour 9:50. Daresalam 10. Gaea Girls 10:15. PFA Stranger Inside 4:30. The Big Animal 7. Dora-Heita 9:15.

Sat/21

Castro Princes and Princesses 2. Our Lady of the Assassins 4. The Princess and the Warrior 7. Hedwig and the Angry Inch 10. Kabuki They Call It Spring 1. Maral 1:15. The Land of Wandering Souls 1:30. Lives 4. The Vertical Ray of the Sun 4:15. White Hunter, Black Heart 4:30. Maine-Ocean Express 6:30. Face 7. Khiam 7:15. Lost Killers 9:30. "Ioon In, Turn On, Drop Out" 9:45. Otesánek 10:15. PFA The Festival 1. "Shirin Neshat Unveiled" 4. With Closed Eyes 7. Word and Utopia 9:15. Palace of Fine Arts Brief Encounters 6:30. Dash Akol 9.

Sun/22

Castro Treasures from a Chest noon. Simon of the Desert 2:30. "Magick Lantern Cycle" 5. Day for Night 9. Kabuki Daresalam 12:45. Landscape 1. "Shorts in a Feature-Length World" 2:30. Devils on the Doorstep 3:30. The Deep End 4. "Shirin Neshat Unveiled" 5. Promises 6:30. They Call It Spring 6:45. Juan, I Forgot I Don't Remember 7. Dora-Heita 7. "Home/Remedies" 9:15. With Closed Eyes 9:30. Lives 9:45. The Circle 10. PFA The Babile Mystery 1. Reef Hunters 3:15. Adieu Philippine 7. The Storm 9:30.

Mon/23

Castro Cobra Woman 7. Double Suicide 9:15. Kabuki Promises 12:30. Startup.com 1. Khiam 3. Dora-Heita 3:30. "Dark City Dames" seminar 6. With Closed Eyes 6:30. The Luzhin Defence 7. L'Amour, l'Argent, l'Amour 7. Face 9:15. Bird 9:30. The Storm 9:45. Lost Killers 10. PFA Treasures from a Chest 7. Otesánek 9:15.

Tues/24

Castro "Yo La Tengo and Jean Painlevé: The Sounds of Silence" 7. The Manchurian Candidate 9:30. Kabuki Daresalam 10a. Lost Killers 3:30. The Luzhin Defence 4. The Town Is Quiet 6:30. Scent of Camphor, Fragrance of Jasmine 6:45. The Business of Strangers (Peter J. Owens Award presentation with Stockard Channing) 7. The Storm 7:15. Djomeh 9:15. Devils on the Doorstep 9:30. Adieu Philippine 9:45. PFA "Camera Obscura" 7. Lives 9:15.

Wed/25

Castro Reef Hunters 7. Calle 54 9:45. Kabuki The Big Animal 10a. One of the Holywood Ten 1. Save Me 3. Keep the River on Your Right: A Modern Cannibal Tale 4. Word and Utopia 6:30. The Big Animal 7. Djomeh 7:10. Come Undone 7:20. Stolen Generations/Store Wars: When Wal-Mart Comes to

Continued on page 94

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Pinole, Century 10
Pittsburg, Brenden 16
Pleasant Hill, Century 5
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Redwood City, Century Park 12

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Milpitas, Century 20 Great Mall
Morgan Hill, Cinema 6
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San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20

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film

Film listings are edited by Cheryl Eddy. Reviewers are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robyn Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Rep

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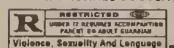
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film calendar

Ongoing

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technically be about a killer (the villain is only a deranged kidnapper), but the key genre conventions are all there: evil genius teases the authorities with cryptic clues, law enforcement officers run down dimly lit halls with flashlights swingin', and Morgan Freeman (of course) wears rumpled overcoats and spouts platitudes with the utmost gravity. One of the more ridiculous films to spring from the post-*Se7en* renaissance, *Spider* quickly establishes itself with deliciously overcooked prose (Freeman is described as "a damaged cop... who's carrying a lot of heavy baggage") and the biggest expositional line quota per scene imaginable. Even with a cheap third-act surprise, the only web this *Spider* is spinning is one of reheated lunatic fringe leftovers. **A-4** Century Plaza, Emery Bay, Empire, Jack London, Metreon, Metro, 1000 Van Ness, UA Berkeley (Heavens)

Amores perros In Alejandro González Iñárritu's *Amores perros* everyone betrays someone he or she loves. The dogs in the film reflect the torment of their masters and learn how to hate from the same hands that feed them. With the proper prodding, dogs become unable to distinguish between love and hate, and so, *Amores* says over and over again, do humans. Each man kills the thing he loves until all that's left is a man and a dog, both driven to kill by love, and a barren urban plain that leads into a gray sky. Stylistically, *Amores perros* riles through multiple tactics of Mexican film and video history: social realism, *telenovela* melodrama, sleight-of-hand surrealism, biblical parable, avant-garde experimentalism, TV commercials, and music video. Taken as a whole, *Amores* feels most like a millennial *rockero* film, the first Mexican film to successfully and earnestly translate the emotional and ideological sensibilities of Mexico City's post-1985 rock generation — the alienation, unrest, and visionary utopianism born from the succession of an earthquake, NAFTA, and the Zapatista revolution — into a polished, authentic epic. (2:43) Act I and II, Bridge, Century Plaza. (Josh Kun)

Before Night Falls Julian Schnabel transcends the biopic genre and creates a dream-work almost worthy of its inspiration, Cuban author Reinaldo Arenas. This is Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity to make you feel you've been pleasantly dosed. Javier Bardem, as the film's bearded, sexy version of Arenas, leads this Cuban time-trip — from heady revolution to homosexual backlash, and the actor, whether behind bars or beachside, brings Arenas's humor and pathos to life. (1:13) Opera Plaza, Shattuck. (Gerhard)

Best in Show (1:30) Shattuck.
 Billy Elliot (1:50) Shattuck.

Blow *Blow* is a movie inevitable in every respect but its eventual disappointment. Johnny Depp plays George Jung, a real-life entrepreneur reaching his American-dream pinnacle through hard work and can-do salesmanship — only in this case the product (cocaine), the employer (Colombia's infamous cartel), and the FBI ensure a very steep fall. It's very *Boogie Nights* meets *Scarface* two movies that (along with *Casino*) cast a friendly-at-first, then increasingly unflattering shadow on this new one from Ted Demme. Though its first reels are buoyant, lightly satiric, and recreationally stoned, somewhere along the trajectory of George's life, *Blow* begins to wobble. Screenwriters David McKenna and Nick Cassavetes, adapting Bruce Porter's nonfiction tome, set teeth a-grinding as *Blow* finally becomes "a father's tragedy," ending in a moist last act that undoes everything that's crisp, playful, and sharp about *Blow*'s initial progress. (2:02) Colma, Coronet, Emery Bay, Jack London, Metreon, 1000 Van Ness, UA Berkeley. (Harvey)

Bridget Jones's Diary Director Sharon Maguire (a real-life pal of Helen Fielding, who penned the best-selling source material) gamely captures the essence of the paper-bag heroine, a neurotic, crisis-prone single woman in her 30s who takes notes more than she takes action. Star Renée Zellweger brings Bridget's hang-ups, preoccupations, bad habits, and zealous obsessions vividly to life. Ultimately, the film's biggest drawback

Continued on page 98

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film calendar

Ongoing

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is also the novel's biggest flaw — namely, Bridget's tiresome find-Mr.-Right-and-everything-will-be-perfect worldview. Also, anyone expecting to see a portly star light up the screen will be disappointed to see that Hollywood's idea of an overweight woman is just a skinny gal in a push up bra and baggy clothing. (1:35) *Century Plaza, Empire, Grand Lake, Jack London, Metreon, Orinda, Presidio, UA Berkeley (Crawford) The Brothers* Say a disgruntled, hetero male decided to rewrite *Waiting to Exhale*, Terry McMillan's man-bashing/man-yearning story about black women looking for a little respect and a little lovin'. Say this guy decided to call his version *Breathe, But!* That's what bitter single guy Brian (Bill Bellamy) comes up with one day on the b-ball court, and it's the first joke in Gary Hardwick's *The Brothers* — about four guys (Bellamy, Morris Chestnut, D.L. Hughley, and Shemar Moore) dealing with the age-old love-women-commitment complex — that assures you this isn't gonna be another slick, shallow relationship-obsessed bomb. *The Brothers* leaks out its fair share of Hallmark moments and materialism-gone-mad props, but it's not afraid to tell it like it is and make you laugh like hell in the process. (1:37) *Emery Bay, Jack London, (Gachman) Chocolat* (1:56) *California, Four Star, Kabuki, Cirque du Soleil: Journey of Man* (1:38) *Metreon Imax.*

➤ *Crouching Tiger, Hidden Dragon* Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by global supercop Michelle Yeoh. The would-be couple are on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen inwardly yearns for a life of freelance malfeasance and the companionship of a desert rascal (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, Ang Lee's film is a contemplative mood piece that's filled with slam-bang popcorn, so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) *Balboa, Century Plaza, Emery Bay, Galaxy, Kabuki, Metreon, Piedmont, Shattuck, (Stephens) CyberWorld* (1:48) *Metreon Imax.*

➤ *The Day I Became a Woman* Marzieh Meshkini's debut film is based on three stories by husband and teacher Mohsen Makhmalbaf. In "Hava" (Eve) a girl turns nine and finds her mother and grandmother will no longer let her play with boys. She strikes a bargain for one final hour with playmate Hassan before adopting the chador. "Aho" (Gazelle) follows a young married woman in a bicycle race as first her husband, then other male representatives of her tribe, chase her on horseback, pleading with her to return to family life. In the final sequence, "Houra" (Black-eyed beauty), an old woman goes on a shopping spree. Using the exquisite beauty of Kish Island, off Iran's southern coast, as a backdrop, Meshkini grounds these fanciful vignettes in actual social realities, while titling her work to convey a universal female experience. The film is symbolically rich and adeptly shot, and she manages to coax serviceable performances from her largely amateur cast. (1:18) *Lumiere, (Robert Avila)*

Continued on page 99

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◀ **The Dish** In July 1969, all eyes were glued to the tube as *Apollo 11* sent the first men to the moon, a global event requiring a plan B. Hence the deployment of the southern hemisphere's largest radio telescope to humble Parkes, a midsize New South Wales burg. Sam Neill plays the telescope's principal resident-scientist whose rather casual work methods do not inspire confidence on the part of NASA's stuffy, by-the-book guest "consultant" (Patrick Warburton). The resulting discord, however, is nothing beside the conniptions that grip the town's assorted crackpots, whiners, braggarts, and accident-waiting-to-happen during this historic moment. Yet while this portrait of backwater bourgeoisie is often hilarious, director-coscenarist Rob Sitch casts it all in a sweet-natured haze of nostalgic affection. (1:41) *Albany, Embarcadero*. (Harvey)

The Debut Gene Cajayon's directorial, um, debut transfers John Hughes-ish condensed comic drama to a San Diego zip code, adds a slightly more complex and ennobled variation of *The Wedding Banquet*'s intergenerational flavor, and sprinkles dance and sports sequences on top. The result is formulaic entertainment, distinguished by the not-so-minor fact that almost all the characters are Filipino American. *The Debut*'s wit doesn't rise above lines like "Mom's a player hater," and its wisdom is neatly packaged. But the choreographed sequences, which veer from Tinkling stick-dancing to break-dancing battles, come to life in a way that Cajayon's screenplay doesn't. (1:30) *Century Plaza, Kabuki, Metreon*. (Huston)

Enemy at the Gates (2:08) *California, Century Plaza, Kabuki, Metreon, 1000 Van Ness*.

◀ **Enlightenment Guaranteed** When the wife of insufferable type A salesman Uwe (Uwe

Ochsenknecht) leaves him, he's reduced to a helpless, weepy mess. This burden is exactly what his brother, feng shui consultant Gustav (Gustav Peter Wohler), doesn't need. A New Agey sort, he's departing for Japan — where he'll throw himself into a Buddhist monastery's spiritual rigor — and, against all better judgment, takes Uwe along. Within hours of landing in Tokyo, the ultra-Deutschlanders find themselves utterly lost and stripped of cash, shelter, communication skills, and (for a while) each other. The contrast between stereotypically anal Teutons and Far East exotica seems pat at first, and West German writer-director Doris Dorrie does rely overmuch on plot contrivance. But *Enlightenment*, which finds Dorrie co-opting Dogma-style techniques, grows lighter in soul as its visuals and protagonists, too, learn to sit still. The film succeeds as a social satire of shallow self-absorption that wends its way toward a genuine, if still fallible, grasp of selflessness. (1:45) *Castro, Rafael, Shattuck*. (Harvey)

Exit Wounds (1:41) *Jack London, 1000 Van Ness*.

Haunted Castle (1:16) *Metreon Imax*.

Heartbreakers (2:03) *Century Plaza, Kabuki, Metreon, 1000 Van Ness*.

Himalaya Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tintle (Thinlen Lhondup) rails against and races

against younger upstart Karma (Gurgyon Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) *Balboa, Opera Plaza, Rafael, Shattuck*. (Huston)

◀ **In the Mood for Love** Set largely within a community of Shanghai émigrés in the delicately mannered but supercrowded Hong Kong of the early 1960s, Wong Kar-wai's *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Maggie Cheung) and Chow Mo-wan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The trademark of Wong's filmmaking is visual elegance — or rather, the way he and his collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. *In the Mood for Love* slows things down, giving the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy. It also plays against the fact that the film's idea of 1962 is a state of mind, a network of social constrictions that forces its characters to survive on fragile decorum and illusory appearances, rather than plunging into the darkness of their desires. (1:38) *Four Star*. (Stephens)

Josie and the Pussycats Forget the sinister-record-company-plants-subliminal-messages-in-music plot (*Buck Rogers* did it better anyway) — this flashy paean to the Archie Comics grrrl trio owes it all to tube tops, platforms, body jewels, and glitter gloss. In the MTV-ready scenes in which Josie (Rachael Leigh Cook) and company (Tara Reid, Rosario Dawson) "perform," the film

cooks; other high points are supplied by faux-Backstreet clones Dujour (though boy-band parody is tired, it's still pretty funny here) and the almighty Parker Posey. Unfortunately, in the theater at least, you can't fast-forward through the glop in between. (1:35) *Century Plaza, Emery Bay, Grand Lake, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Eddy)

Just Visiting The Americanized remake of France's highest-grossing film, *Les Visiteurs*, finds a noble 12th-century knight (Jean Reno) and his oafish assistant (Christian Clavier) magically transported to modern-day Chicago via a klutzy wizard's screwup. Aided by a comely descendant (Christina Applegate), the duo try to find a way back to their own time and save the future royal lineage ... blah blah blah. This updated version shares the same principal leads, director (Jean-Marie Poiré, né Gaubert) and basic premise as the original, yet no one bothered to realize that, despite boffo box office, the source material wasn't that funny or clever the first time around. The same stale fish-out-of-water jokes (they think a toilet is a bath! Now, that's funny!) are recycled here, creating a sense of déjà vu dullness. American accent or non, *Just Visiting* proves that merde by any other name smells just as stinky. (1:28) *Colma, Emery Bay, Kabuki, Metreon, 1000 Van Ness*. (Fear)

Kingdom Come In the little town of Lula, a close-knit African American community of hard-workin', church-goin' folk, old "Bud" Slocumb has "passed on." His family arranges a service. The ensemble cast includes the stoic widow (Whoopi Goldberg), the responsible son (LL Cool J) and his sweet wife (Vivica A. Fox), and Bud's younger son, a luckless inventor (Anthony Anderson), and his ever-complaining spouse

(Jada Pinkett Smith). It also stars Loretta Devine as the "sanctified" sister, Darius McCrary as her wayward son, Cedric the Entertainer as a bumbling minister, and Tom Braxton as a hippie who only seems to have it all. The entire cast is excellent, and the music by Kirk Franklin is literally divine. Family tensions supply the laughs, but *Kingdom Come* is ultimately about faith and forgiveness. (1:35) *Century Plaza, Emery Bay, Galaxy, Grand Lake, Jack London, Metreon, UA Berkeley*. (Mead)

◀ **Me You Them** This Brazilian film about a woman living with her three husbands might be the cinematic equivalent of magic realism. There is realism (life in northeastern Brazil looks relentlessly hard, particularly for women) and magic (the extraordinary Regina Casé, who plays Darlene, the woman in question). *Me You Them* is based on a true story, and director Andrucha Waddington uses facts to spin a genuinely sweet, seductive fable. Never deceptive or manipulative, Darlene simply refuses to be constrained by the macho norms of her world; she's filled with a love of life she shares with all, and she's infinitely braver than any of her husbands. *Me You Them* is a celebration of the strength of all women. (1:47) *Balboa*. (Mead)

◀ **Memento** Christopher Nolan's *Memento* takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce) can only hold

Continued on page 100

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IN THEATERS APRIL 27

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THE FORSAKEN OPENS IN THEATERS ON FRIDAY, APRIL 27TH

Ongoing

From page 99

onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to

keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *Embarcadero, California, Piedmont, Rafael*. (Stephens)
The Mexican (2:03) 1000 Van Ness.
O Brother, Where Art Thou? (1:47) Balboa, Four Star, Opera Plaza, Shattuck.
Pokémon 3 (1:33) Colma, Kabuki, Metreon, 1000 Van Ness, Shattuck.

Pollock A dim gallery of Actors Studio semistar turns orbit first-time director and lead Ed Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock's* presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life; Barbara Turner and Susan J. Fshmill's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) Albany, Clay. (Huston)

Requiem for a Dream (1:42) Opera Plaza.
Secrets of Silicon Valley It seems high time to begin the sobering work of evaluating the social consequences of California's latest gold rush, and Alan Smitow and Deborah Kaufman start the ball rolling with a shrewd doc centered on the work of two Silicon Valley activists. In East Palo Alto, Magda Escobar runs Plugged In, which offers computer training to low-income people. Resourceful and determined, she squeezes cash from the stingy nouveaux billionnaires of Sand Hill Road. Meanwhile, in an HP assembly plant staffed entirely by temps, Raj Jayadev leads fellow workers in their demands for improved conditions. Smitow and Kaufman wisely eschew narration, letting their charismatic subjects do the storytelling; they also intersperse some revealing interviews with high- and low-tech execs in this absorbing, frequently humorous portrait of Silicon Valley's forgotten majority. (1:00) Rafael. (Avila)

Shadow Magic A dramatization of the arrival of motion pictures in China, Ann Hu's new film simplifies cross-cultural complexities, a tactic that might have worked if *Shadow Magic* conveyed the exhilaration of discovery. But Hu's handsome, overly polite visual style — aiming to recreate the look of turn-of-the-century film sets rather than Beijing at large — can't overcome a script by five writers that provides five times the usual amount of clichés. Representing the West, a drunken Jared Harris blusters his way through inspirational declarations such as, "China doesn't need walls, it needs someone like you to carry this magnificence to the whole world!" The "you" he addresses is Liu (Xia Yu), a photographer's assistant whose heart belongs to Ling (Xing Yufei), the girl he can't have. Though *Shadow Magic's* male pair of film pioneers are socially maladjusted, the "magnificence" of their projections captivate audiences. The same can't be said for Hu's film, however: its nostalgia seems especially quaint during the reign of Dubya. (2:05) Opera Plaza. (Huston)

Someone Like You Men really are animals — that's the premise of director Tony Goldwyn's rather weak romantic comedy based on Laura Zigman's novel *Animal Husbandry*. Ashley Judd is cute as Jane Goodale, a producer on a daytime talk show who gets involved with her boss (Greg Kinnear). When she's dumped, Jane creates a theory to explain the treachery of men: it all comes down to biological imperative, and ethics

ain't got nothin' to do with it. Her roommate, Eddie (Hugh Jackman), provides further empirical evidence. Armed with this insight, Jane becomes a wildly popular sex columnist writing under an assumed identity. But the film's banter about relations between the sexes doesn't quite work, and the ending is trite and betrays all that went before. (1:33) Century Plaza, Jack London, Metreon, Oaks. (Mead)

Spy Kids Famed indie director Robert Rodriguez (*El Mariachi*) has made a kids' movie, and most films for grown-ups should be this good. Antonio Banderas and Carla Gugino play former secret agents who abandon espionage to raise a family. Their kids, Carmen (Alexa Vega) and Juni (Daryl Sabara), are unaware of their parents' former careers and consider them completely uncool — until they emerge from retirement to battle evil genius Egan Hloop (Alan Cumming). When Mom and Dad are captured, it's up to the kids to launch a rescue mission. Armed with a variety of marvelous gadgets, the mini-spies learn to overcome their fears and to appreciate their parents. The visually delightful *Spy Kids* celebrates the value of family without resorting to the usual platitudes. (1:30) Alexandria, Colma, Emery Bay, Jack London, Kabuki, Metreon, Oaks, 1000 Van Ness, Orinda. (Mead)

The Tailor of Panama Dapper English tailor Harry Pendel (Geoffrey Rush) has a thriving business in Panama, a beautiful American wife (Jamie Lee Curtis), a sizable debt, and ties to both past and present political regimes. Into his life walks the quintessential ugly Anglo-Saxon (a stirred-not-shaken Pierce Brosnan, très sleazy), a less-than-reputable British agent who deals in the currency of "information." This begins a series of spin cycles, double-dealings, and psychological tête à tête that threaten to unravel Pendel's life thread by tenuous thread. Director John Boorman (*Point Blank*) is up to his old tricks again, throwing fragmentary cuts and subtle psychedelic asides into this otherwise faithful adaptation of John Le Carré's novel. Yet the filmmaker's style fits the old-school espionage tale like a good pair of pleated slacks; Boorman knows when to play smooth and when to apply a jagged edge. Other than a too-tidy resolution, this low-key suspense thriller is gripping enough to make any spy film lover come in from the cold. (1:49) Cinema 21, Colma, Metreon, 1000 Van Ness, Orinda, Piedmont, Shattuck. (Fear)

Tomcats If you're forced to watch an entire movie with Jerry O'Connell and Jake Busey, you should be compensated with ample nudity. But alas, the only naked body parts we see in *Tomcats* are a fake lactating breast, Busey's nasty white buns, and a slip of an extra's titty in one of the outtakes. In this latest cinematic attempt at lewd comedy, Michael (O'Connell) is a jockish womanizer who has a month to hand over \$51,000 to a Vegas casino boss, or else. Thanks to a stupid bet that rewards the last of five friends to remain single, Michael has a chance to live. His misogynistic buck-toothed pal Ryan (Busey) is the only one left in his way, but — with the help of Natalie (Shannon Elizabeth) — Ryan's sure to be next to wear the ball and chain. You can predict the rest. (1:32) 1000 Van Ness. (Sarah Han)

Traffic Give Steven Soderbergh credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio Del Toro is a Mexican cop who lugs into bigger leagues of madness. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines to keep ka-chinging away. Overall, *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) Balboa, Century Plaza, Metreon, 1000 Van Ness, UA Berkeley, Vogue. (Harvey)

Wadd: The Life and Times of John C. Holmes The hero-worship of the first John Holmes documentary, 1981's *Exhausted*, directly inspired scenes from *Boogie Nights*. In fact, *Exhausted* should probably swap titles with Cass Paley's new *Wadd*: the former is a delusional love letter to hardcore, while the latter is an exhaustive but not (literally or figuratively) penetrative look at a man whose lucky 13 inches led him into trouble. Holmes was such a liar that all Paley can do is disprove his mythologizing. He does so by hringing forward previously silent figures, such as the star's first wife, a Christian recluse who tried, unsuccessfully, to keep Holmes from bringing his work home with him. A huge cast of porn figures provide a shorthand history, and Annette Haven takes the prize for the hest description of the infamous cock: "a big, soft loofah." Shifting back and forth between talking-head interviews and R-rated film footage (used, problematically, to illustrate descriptions of the "real" Holmes), *Wadd* is one long spiral downward; after beating a drug-related manslaughter charge, an HIV-positive Holmes went on to make more straight films and at least one gay one (topping Jocelyne) — the boyfriend of director Fred Halsted — who soon died) without informing his sex partners of his status. What a guy. His popularity is proof that some straight guys love to worship a big dick. (1:50) Roxie. (Huston)

The Widow of Saint-Pierre Patrice Leconte's latest, *The Widow of Saint-Pierre*, takes place in 1850 on a small French-colonized island off the coast of Newfoundland. Neel Auguste (Emir Kusturica), a man sentenced to death, finds defenders in the Captain (Daniel Auteuil) and his wife, Madame La (Juliette Binoche). Ultimately, Madame La's pent-up passion for rehabilitating Neel places her husband in a sacrificial bind. Leconte's Cinemascope approach captures the grave splendor of Saint-Pierre's horizons and seascapes. But when this vastness threatens to dwarf the human drama, he resorts to lurching zooms and even a few spy's-eye iris effects: old tricks that never quite manage to breathe new life into well-worn art-house period-piece spectacle. (1:57) Opera Plaza. (Huston)

• **You Can Count on Me** (1:32) Embarcadero.

Rep picks

• **'America Becoming: A Charles Burnett Retrospective'** This week's films are *The Annihilation of Fish* (2000) with "Olivia's Story" (1999). Yerba Buena Center for the Arts.

• **'Films By and For Teens'** The ongoing San Francisco Jewish Film Festival series presents movies made together by Israeli and Palestinian youth. The films chronicle the efforts of teens to forge friendships despite the almost insurmountable barriers — both political and physical — between them. The participants come to realize that "the enemy" are just kids very much like themselves. The program is sponsored by the Global Action Project to further the peace process, and the current climate in the Middle East makes these collaborative documentaries all the more poignant. (Run time not available) (Mead)

• **'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'** The Four Star's festival showcases the *giang hu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week: *Dragon Inn* (Lee, 1992), plus *In the Line of Duty 3* (Yuen and Wong, 1988). Four Star. ♦

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Schedules are for Wed/18 through Tues/24 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. *Edith et Marcel* (Lelouch, 1983) *Tues, 7.*

ASIAN ART MUSEUM 75 Tea Garden, Golden Gate Park; 863-3133. \$7. "Real to Reel: Buddhism and Film": Fearless (Weir, 1993) *Fri, 7:30.* Introduced by author Gretchen Ehrlich.

ASIAN PACIFIC CULTURAL CENTER 933 Ninth St, Rm 290; Oakl; (510) 869-4195. Call for price. Of Civil Rights and Wrongs: The Fred Korematsu Story (Fournier) *Fri, 7.* Panel discussion with filmmaker Eric Paul Fournier, subject Fred Korematsu, and Victor Hwang of the Asian Law Caucus accompanies film.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. "Open Screening" *Thurs, 7:30.* Bring short format work or segments (20 minutes or less) to share. Participants must arrive by 7. Radio Free Steve (Beesley, 2000) *Fri, 8.* Sci-fi road movie about a radio pirate on the run from the FCC. "Other Cinema": Accelerated Development: Santiago Alvarez (Wilkerson) *Sat, 8:30.* Documentary about Cuban filmmaker Alvarez.

CASTRO 429 Castro; 621-6120. \$4.50-7. Enlightenment Guaranteed (Dorrie, 2000) *Wed, 2, 4:30, 7, 9:30.* "44th San Francisco International Film Festival" *Thurs/19-Wed/25.* See First Runs.

CLAY THEATRE 2261 Fillmore; 352-0810. \$5-8.50. "Eight Tales of the Hero Quest: God, Guns, and Guts": Black Mask (Lee, 1996) *Sat, midnight.*

ELLEN ORISCOLL AUDITORIUM 325 Highland, Oakl; (510) 655-5552. Free. Sound and Fury (Aronson, 2000) *Wed, 7.*

EXPLORATORIUM 3601 Lyon; EXP-LORE. \$2.50-9. Before Mickey (Crafter, 1982) *Sat-Sun, 2.* Anthology of animated works.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$5-8. "Circa Now International Documentary Film Festival": Salesman (Maysles and Maysles, 1969) *Wed, 7:30.* Umbrellas (Corra, Weinbren, and Maysles, 1995) *Wed, 9:30.* Amargosa (Robinson, 1999) *Thurs-Sat, 7:30.* Jiang Hu: Life on the Road (Wu, 1999) *Thurs-Sat, 9:30.* Here We Are Waiting for You (Masagao, 2000) *Sun-Tues, 7:30.* Wonderland (O'Hagen, 1997) *Sun-Tues, 9:15.*

ISTITUTO ITALIANO DI CULTURA 425 Washington, Ste 200; 788-7142. \$3. "Pirandello: a celebration": Così è (se vi pare) (Cottafavi and De Lullo, 1974) *Tues, 6.* Filmed performance of play by Italian author Luigi Pirandello, in Italian.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": Notorious (Hitchcock, 1946) *Fri, 6:30.* Discussion precedes film.

NEW COLLEGE THEATRE 777 Valencia; 437-3421. Free. Dialogues with Madwomen (Light, 1994) *Thurs, 7.* Panel discussion with filmmaker Allie Light follows screening.

NEW PFA THEATRE 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": Fallen Angels (Wong, 1995) *Wed, 3.* The Fourth Dimension (Trinh, 2001) *Wed, 7:30.* Trinh T. Minh-ha in person. "44th San Francisco International Film Festival" *April 20-May 3.* See First Runs.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. Himalaya (Valli, 2001) *Call for times.* Memento (Nolan, 2000) *Call for times.* Enlightenment Guaranteed (Dorrie, 2000) *Call for times.* Secrets of Silicon Valley (Snitow and Kaufman, 2001) *Wed, 7.* Alan Snitow and Deborah Kaufman in person. Night Waltz: The Music of Paul Bowles (Brown, 2000) *Fri/20-Thurs/26, 7:15.* Owsley Brown in person *Sun/22.* "Short and Sweet: Short Films from Germany": "Politics? Politics!" *Sat, 2.* "Tricky



Germany!" *Tues, 7.* American Astronaut (McAbee, 2001) *Sat, 9.* Cory McAbee in person. Special screening, \$8-10.

RED VIC 1727 Haight; 668-3994. \$3-6.50. One Day in September (MacDonald, 1999) *Wed/18, 2, 7:15, 9:15.* Wonderwall (Mascot, 1968) *Thurs, 7:15, 9:15.* Imagine: John Lennon (Solt, 1968) *Fri, 7:15, 9:15.* Magical Mystery Tour (Harrison, Lennon, McCartney, and Starr, 1967) *Sat, 2, 4, 7:15, 9:15.* A Great Day in Harlem (Bach, 1994) *Sun, 2, 3:45, 5:30, 7:30, 9:15.* Jazz on a Summer's Day (Stern, 1959) *Mon, 7:15, 9:15.* A Time for Drunken Horses *Tues/24-Wed/25, 7:15, 9:15 (also Wed/25, 2).*

ROXIE 3117 16th St; 863-1087. \$3-7. Wadd: The Life and Times of John C. Holmes (Paley, 2000) *Wed-Thurs, 7, 9:30 (also Wed, 2, 4:30).* Night Waltz: The Music of Paul Bowles (Brown, 2000) *Fri/20-Thurs/26, 6, 8, 10 (also Sat-Sun, Wed, 2, 4).*

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. The Hart of London (Chambers, 1970) *Thurs, 7:30.*

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Saving the Earth": Butterfly (Wolens, 2000) *Thurs, noon.* Documentary about environmental activist Julia Butterfly Hill.

WHEELER HALL UC Berkeley, Berk; (510) 642-7511. \$5. Wave Twisters: The Movie (DJ Qbert, 2000) *Sat, 7.*

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "America Becoming: A Charles Burnett Retrospective": The Annihilation of Fish (2000) with "Olivia's Story" (1999) *Fri, 8.* "Chumps and Superstars: Three Takes on Pro Wrestling": Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life," "La Baguelette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) *Tues-Sun, noon, 3:05.* Through May 6. ♦

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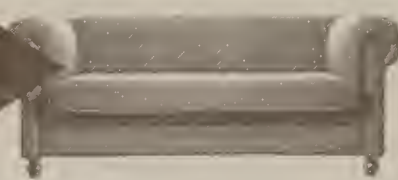
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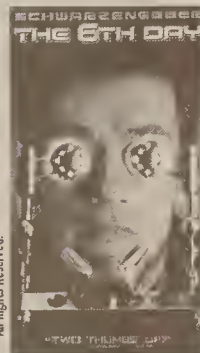
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PHOTO BY ALAN WYLIE



Murder can be fun: Magnets for the weirdos, perverts, creeps, and jerks of the world, Petula (left, Rachel Weisz) and Dorothy (Susan Lynch) turn the tables.

Show times run Wed/18-Tues/24 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. Wheelchair accessible. ♫ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 103,

for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♫ P Geary/18th Ave. 752-

'Beautiful Creatures'

Sweet revenge

If the murderous darlings in the cult hit *Heavenly Creatures* grew up to be shoot-'em-up outlaws à la *Thelma and Louise*, they might resemble the leading ladies of *Beautiful Creatures*. Directed by Bill Eagles, this fast-paced, plot-twisting flick tells the tale of two women: Petula (Rachel Weisz), a bottle blond with mascara-laden lashes who only *seems* ditzy (she's mastered the art of using her makeshift Marilyn Monroe appeal to open doors), and Dorothy (Susan Lynch), a bold, street-smart, recovering drug addict ready to dispense with her bad habits and restart her life. The women share a knack for attracting weirdos, perverts, creeps, and jerks — Dorothy is stalked by an obsessive, psychotic junkie who threatens to maim her dog and drink her blood, and Petula is stuck under the thumb of a hot-headed businessman whose hobbies include public beatings and humiliation (hers) and private S-M style degradation in the boudoir (his). A chance encounter brings Petula and Dorothy together, and after the accidental offing of one bad beau, the pair become best friends, partners in crime, and women ready to take matters into their own hands. As the bizarre yet comical plot unfolds, the duo (aided by their pink-and-white pup) use a combination of wit and wile to hold a corpse for ransom, outwit a sleazy inspector, and personally pay back the men who have harassed, used, abused, and done them wrong. (Sabrina Crawford)

5100. Call for times. *Freddy Got Fingered* (starts Fri), *Joe Dirt*, *Spy Kids*.

BALBOA 38th Ave/Balboa. 221-8184. American Astronaut Thurs, 8. *Crouching Tiger, Hidden Dragon* 1:45, 7 (Thurs, no 7 show). *Himalaya* 3:25, 7:30. *Me You Them* Wed-Thurs, 1:20, 5:25, 9:30. *O Brother Where Art Thou?* Fri-Tues, 1:20, 5:25, 9:30. *Traffic* 4:05, 9:15 (Thurs, no 9:15 show).

BRIDGE Geary/Blake. 352-0810. *Amores perros* Wed-Thurs, noon, 3:15, 4:30, 10; Fri-Tues, 3:15, 6:30, 9:45 (also Fri-Sun, noon).

CENTURY PLAZA ♫ P South San Francisco, Nour off El Camino. (650) 742-9200. Call for times. *Along Came a Spider*, *Amores Perros*, *Bridget Jones's Diary*, *Crocodile Dundee* in Los Angeles (starts Fri), *Crouching Tiger, Hidden Dragon*, *The Debut*, *Enemy at the Gates*, *Heartbreakers*, *Josie and the Pussycats*, *Kingdom Come*, *Someone Like You*, *Traffic*.

CINEMA 21 ♫ Chestnut/Steiner. 921-6720. Call for times. *The Tailor of Panama*.

CLAY ♫ Fillmore/Clay. 352-0810. *Black Mask* Sat, midnight. *Pollock* 4:15, 7, 9:40 (also Fri-Sun, 1:30).

COLMA (METRO CENTER) ♫ P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. *Blow*, *Freddy Got Fingered*, *Joe Dirt*, *Just Visiting*, *Pokémon 3*, *Spy Kids*, *The Tailor of Panama*.

CORONET & ♫ P Geary/Arguello. 752-4400. Call for times. *Blow*.

EMBARCADERO CENTER CINEMA & ♫ P One Embarcadero Center, Promenade level. 352-0810. *Center of the World* (starts Fri) 12:10, 2:25, 4:50, 7:10, 9:30. *The Dish* 12:15, 2:40, 5:10, 7:40, 10:10. *Memento* noon, 1, 2:30, 4, 5, 7, 7:30, 9:40, 10. *Shadow Magic* Wed-Thurs, 12:30, 3:30, 6:45, 9:30. *You Can Count on Me* 1:30, 4:30, 7:20, 9:50.

EMPIRE ♫ P West Portal/Vicente. 661-2539. Call for times. *Along Came a Spider*, *Bridget Jones's Diary*, *Crocodile Dundee* in Los Angeles (starts Fri).

FOUR STAR Clement/23rd Ave. 666-3488. Call for times. *Chocolat*, *In the Mood for Love*, *O Brother, Where Art Thou?*

GALAXY ♫ Sutter/Van Ness. 474-8700. Call for times. *Crocodile Dundee* in Los Angeles (starts Fri), *Crouching Tiger, Hidden Dragon*, *Joe Dirt*, *Kingdom Come*.

KABUKI 8 & ♫ P Post/Fillmore. 931-9800. Call theater for show times. *Chocolat*, *Crouching Tiger, Hidden Dragon*, *The Debut*, *Enemy at the Gates*, *Heartbreakers*, *Josie and the Pussycats*, *Just Visiting*, *Pokémon 3*, *Spy Kids*.

LUMIERE & ♫ P California/Polk. 352-0810. *Beautiful Creatures* (starts Fri) 5:15, 7:30, 9:40 (also Fri-Sun, 12:30, 2:45). Be-

fore *Night Falls* Wed-Thurs, 6:30, 9:20. *The Day I Became a Woman* 5:10, 7:10, 9:10 (also Fri-Sun, 12:50, 2:55). *The Low Down* (starts Fri) 5:20, 7:40, 9:50 (also Fri-Sun, 12:20, 2:50). *Strange Fits of Passion* Wed-Thurs, 5, 7, 9.

METREON & Fourth St/Mission. 369-6200. Call theater for show times. All Access (Imax), *Along Came a Spider*, *Blow*, *Bridget Jones's Diary*, *Cirque de Soleil* (Imax), *Crouching Tiger, Hidden Dragon*, *Cyberworld* (Imax), *Enemy at the Gates*, *Haunted Castle* (Imax), *Heartbreakers*, *Joe Dirt*, *Josie and the Pussycats*, *Just Visiting*, *Kingdom Come*, *Pokémon 3*, *Someone Like You*, *Spy Kids*, *The Tailor of Panama*, *Traffic*.

METROD Union/Webster. 931-1685. Call for times. *Along Came a Spider*.

1000 VAN NESS & ♫ P 1000 Van Ness. 931-9800. Call theater for show times. *Along Came a Spider*, *Blow*, *Bridget Jones's Diary*, *Enemy at the Gates*, *Exit Wounds*, *Heartbreakers*, *Josie and the Pussycats*, *Just Visiting*, *The Mexican*, *Pokémon 3*, *Spy Kids*, *The Tailor of Panama*, *Tomcats*, *Traffic*.

OPERA PLAZA & ♫ Van Ness/Golden Gate. 352-0810. *Before Night Falls* Fri-Sun, 1, 4:50, 8; Mon-Tues, 3:30, 7. *Himalaya* Wed-Thurs, 3, 7:50; Fri-Sun, 1:30, 7:30; Mon-Tues, 3, 7:50. *O Brother Where Art Thou?* Mon-Thurs, 2:50, 5:20, 7:45; Fri-Sun, 1:20, 4:20, 7:20, 9:45. *Requiem for a Dream* Mon-Thurs, 5:30; Fri-Sun, 4:30, 9:50. *Shadow Magic* Fri-Sun, 4:10; Mon-Tues, 5:10. *The Taste of Others* Wed-Thurs, 2:30, 5, 7:30. *The Widow of Saint-Pierre* Wed-Thurs, 2:40, 5:10, 7:40; Fri-Sun, 1:10, 7:10, 9:40; Mon-Tues, 2:40, 7:40.

PRESIDIO ♫ Chestnut/Scott. 922-1318. Call for times. *Bridget Jones's Diary*.

STONESTOWN & ♫ P 19th Ave/Winston. 221-8182. Call theater for times. *Freddy Got Fingered* (starts Fri), *Josie and the Pussycats*.

VOGUE ♫ Sacramento/Presidio. 221-8183. Call for times. *Traffic*.

WORLO THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE & ♫ P 3200 Grand, Oakl. 452-3556. *Bridget Jones's Diary* Fri-Tues, 11:30a, 2, 4:30, 7, 9:30. *Joe Dirt* 12:15, 2:35, 4:45, 7:15, 9:15. *Josie and the Pussycats* noon, 2:15, 5, 7:30, 9:45. *Kingdom Come* Wed-Thurs, 11:35a, 1:40, 3:45, 6:10, 8:15, 10:20; Fri-Tues, 11:45a, 1:45, 3:45, 6, 8, 10. *Pokémon 3* Wed-Thurs, 11:45a, 2, 4, 6. *Traffic* Wed-Thurs, 8.

JACK LONON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Call for times. *Along Came a Spider* 11:30a, 2:05, 4:45, 7:30, 10:15. *Amores Perros* Fri-Tues, noon, 3:30, 7, 10:30. *Crocodile*

Dundee (starts Fri) 11:50a, 2:30, 5:05, 7:35, 10:05. *Blow* 11:05a, 1:55, 4:45 (Fri-Tues, 4:50 show replaces 4:45 show), 7:50, 10:45. *Bridget Jones's Diary* 11:35a, 2, 4:40, 7:20, 9:55. *The Brothers* Wed-Thurs, noon, 2:25, 5:15, 7:55, 10:35; Fri-Tues, 1:30, 7:05. *Exit Wounds* Wed-Thurs, 7:35, 10:05. *Freddy Got Fingered* (starts Fri) 12:45, 3:15, 5:45, 8, 10:25. *Just Visiting* Wed-Thurs, 12:10, 2:40, 5:05. *Kingdom Come* 11a, 11:45a, 2:15, 4:15, 5; 7, 7:45, 10:30 (also Wed-Thurs, 1:30, 9:45). *Someone Like You* Wed-Thurs, 11:15a, 1:50, 4:35, 7:15, 9:50. *Spy Kids* 11:10a, 1:45, 4:30, 7:10, 9:35.

PARKWAY 1834 Park, Oakl. 814-2400. *Before Night Falls* Wed-Thurs, 7. *Best in Show* Wed-Thurs, 9:45. *Chocolat* Wed, 6:30, 9:15; Fri-Tues, 7, 9:45 (also Sat, 3:30). *Pretty in Pink* Thurs, 6:30, 9:15. *The Rocky Horror Picture Show* Sat, midnight. *Traffic* Fri, Mon-Tues, 6:30, 9:30; Sat-Sun, 6, 9.

PIEDMONT ♫ Piedmont/41st St, Oakl. 843-3456. *Crouching Tiger, Hidden Dragon* 4, 6:30, 9 (also Fri-Sun, 1:15). *Memento* 4:30, 7, 9:30 (also Fri-Sun, 1:20). *The Tailor of Panama* 4:15, 6:45, 9:10 (also Fri-Sun, 1:30).

Berkeley area

ACT I AND II ♫ P Center/Shattuck, Berk. 843-3456. *Amores Perros* Fri-Tues, 6:45, 9:50 (also Fri-Sun, 12:30, 3:40). *Center of the World* (starts Fri) 5:30, 7:30, 10 (also Fri-Sun, 12:45, 2:45). *Crouching Tiger, Hidden Dragon* Wed-Thurs, 7, 9:50. *The Widow of Saint-Pierre* Wed-Thurs, 7:10, 9:40.

ALBANY & ♫ 1115 Solano, Albany. 843-3456. *The Dish* 6:45, 9:15 (also Sat-Sun, 1:30, 4:15). *Pollock* 6:30, 9 (also Sat-Sun, 1:15, 4).

CALIFORNIA ♫ P Kittredge/Shattuck, Berk. 843-3456. *Chocolat* 6:45, 9:15 (also Fri-Sun, 1:40, 4:10). *Enemy at the Gates* 7, 9:30 (also Fri-Sun, 1:30, 4:20). *Memento* 7:15, 9:40 (also Fri-Sun, 1:50, 4:30).

ELMWOOD 2966 College, Berk. 649-0530. Call for shows and times.

EMERY BAY & ♫ P 6330 Christie, Emeryville. 420-0107. Call for times. *Along Came a Spider*, *Blow*, *The Brothers*, *Crocodile Dundee* in Los Angeles (starts Fri), *Crouching Tiger, Hidden Dragon*, *Freddy Got Fingered* (starts Fri), *Joe Dirt*, *Josie and the Pussycats*, *Just Visiting*, *Kingdom Come*, *Spy Kids*.

OAKS & ♫ 1875 Solano, Berk. 526-1836. *Heartbreakers* Fri-Tues, 7 (also Sat-Sun, 2). *Someone Like You* Wed-Thurs, 7:30, 9:30; Fri-Tues, 9:30 (also Fri-Sun, noon, 4:45). *Spy Kids* Wed-Thurs, 7, 9; Fri-Tues, 7:15, 9:15 (also Fri-Sun, noon, 2:15, 4:30).

ORINO & ♫ 4 Orinda Theater Square, Orinda. 254-9060. *Bridget Jones's Diary* 7:15, 9:35 (also Fri-Sun, 11:45a, 2:15, 4:45). *Crouching Tiger, Hidden Dragon* Wed-Thurs, 7, 9:30. *Spy Kids* Fri-Tues, 6, 8, 9:45 (also Fri-Sun, noon, 2, 4). *The Tailor of Panama* 7, 9:20 (also Sat-Sun, 12:30, 3:15).

SHATTUCK CINEMAS & ♫ 2230 Shattuck, Berk. 843-3456. *Beautiful Creatures* (starts Fri) 1:05, 3:15, 5:30, 7:40, 9:50. *Before Night Falls* Wed-Thurs, 1:50, 5, 8; Fri-Tues, 6, 9. *Best in Show* Wed-Thurs, 8:15; Fri-Tues, 3:50, 8:40. *Billy Elliot* Wed-Thurs, 1, 3:30, 6, 8:30; Fri-Tues, 1:20, 6:10. *Crocodile Dundee* in Los Angeles (starts Fri) 1, 3:05, 5:15, 7:30, 9:45. *Crouching Tiger, Hidden Dragon* Fri-Tues, 1:10, 3:50, 6:30, 9:10. *Himalaya* Wed-Thurs, 2, 4:30, 7:10, 9:30; Fri-Tues, 1:50, 4:25, 6:50, 9:15. *Joe Dirt* 12:55, 3, 5:10, 7:15, 9:40. *Just Visiting* Wed-Thurs, 2:05, 4:15. *Me You Them* Wed-Thurs, 1:45, 6:45. *O Brother, Where Art Thou?* 1:55, 4:20, 6:55, 9:20. *Pokémon 3* 1:30, 3:45 (also Wed-Thurs, 6). *Shadow Magic* Wed-Thurs, 1:40, 4:10, 7, 9:25. *The Tailor of Panama* 2:10, 4:40, 7:05, 9:35. *Widow of Saint-Pierre* Wed-Thurs, 6:20, 8:45. *You Can Count on Me* Wed-Thurs, 4:15, 9:15.

UA BERKELEY ♫ 2274 Shattuck, Berk. 843-1487. Call for times. *Along Came a Spider*, *Blow*, *Bridget Jones's Diary*, *Freddy Got Fingered* (starts Fri), *Josie and the Pussycats*, *Kingdom Come*, *Traffic*. ♡

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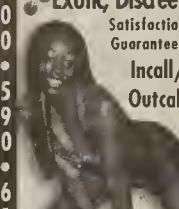


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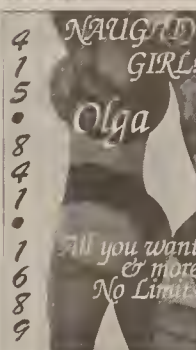
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WOMEN SEEKING MEN

This is Judith. I'm a 21 yr. old, Asian female. I have short, dark-brown hair & dark-brown eyes. I'm 5' tall & weigh 104 lbs. I'm ecstatic that I'm gaining weight. I'm looking for someone I can click with intellectually. What I mean by that is something that's not going to involve anything sexual. If this sounds like you, then leave me a message.
Box 14103.

My name's Melissa. I'm a 20 yr. old, single, white female. I'm 5'7" with have short, brown hair & hazel-green eyes. I'm fun, smart, intelligent, talented, charming, outgoing & spontaneous. I love movies, long walks on the beach & moonlit nights. I'm looking for a guy between 20 & 30 yrs. old. I want someone who's intelligent, talented, charming, knows how to treat a lady well & how to treat her with respect. I'm looking preferably for a non-smoker & a non-drinker. **Box 11506.**

This is Terry I'm 5' tall & weigh between 125 & 130 lbs. I have auburn hair, brown eyes & am medium-built. I'd just like to meet someone to share some time with. I want to meet someone in their 50's only. I have a variety of interests. **Box 1047.**

MEN SEEKING WOMEN

I'm a 28 yr. old, single Filipino. I'm an easygoing person. I'm interested in meeting someone to go dancing, dating & see movies with. I don't want to be too serious at first. I like baseball. I like the Giants. If you want to know more about me, leave a message. **Box 11691.**

I'm a single, black male. I'm 6' tall & weigh between 230-240 lbs. I'm thick in all the right places. I'm a fit individual. I enjoy working out. I enjoy outdoor activities. I also enjoy wining & dining. I'm a free-spirited, fun-loving guy. I'm looking for a nice, intelligent lady who's looking for someone to spend some time with, get to know & have some fun with. **Box 4886.**

I'm a single, available, attractive, 28 yr. old male with a muscular build. I don't drink, smoke or do drugs. I'm independent, dependable, outgoing, down-to-earth & have a great sense of humor. I'm very kind, caring & considerate. I'm also very loyal, very romantic & very passionate with the right person. I want a very nice, intelligent, mature, attractive, fit, young lady to share life with. **Box 2748.**

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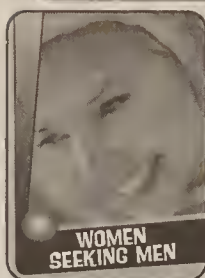
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SEXY, FUN-LOVING

Southern SWF, 5'4", 130lbs, curly blonde/green, fair complexion, enjoys movies, reading, television, wrestling. Seeking SM for friendship first, possible LTR. π 9956

EAT ME ALIVE

Black big, beautiful woman, big ass Goddess wants submissive, generous, hungry W/AM, 21-75. Massage me π 9949

VERY NICE ASIAN

Very attentive, sexy, sweet SAF, 29, real lady, nice smile, sincere, kind, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you I will take care and make your dreams come true. π 9953

LOVER OF LIFE

Artist, activist, in love with life and revolution seeks conscious, considerate, compassionate friend and companion, 30+, for nature adventures and urban explorations. Please be radically honest and man of color. π 9755

QUEEN SEEMS KING

Sexy, think SBF, 18, seeks attractive SBM, 18-25, for friendship first, possible LTR. Looking to fulfill your fantasies. π 9917

YES AND KNOW

SWF, 31. All you know about me is that I'm adventurous, bright, passionate, and love laughing and learning. All I know about you is that you're curious enough to read this ad. Let's talk and learn more. π 9889

INTERESTING EVENING

Fun-loving, easygoing, honest BF, 33, 5'6", medium build, enjoys life. Seeking emotionally secure SM for interesting night on the town. π 9886

INTELLIGENT WOMAN

Full-figured, attractive BF, 43, student, loves writing, reading, movies, theater, concerts, shopping. Seeking attractive, intelligent, secure male with a sense of humor, for dating. π 9897

CAPRICORN

Beautiful, intelligent, sexy SWF, 38, seeks tall SBM, 39-50, with blue or green eyes, spiritually aware, good lover, looking for special to share life/soulmate. π 9871

IN-COON-CIEV-ABE!

Slut, dyed/pierced alterna-chick, seeks cool fun great friendships, or a fantastic, fun, crazy, romantic connection with one in a trillion! π 9861

LIFE'S ADVENTURES

Sexy, smart, strong, successful SBF, 31, 125lbs, adventurous, athletic, fun, spiritual, stylish (Bebe or Bauer), well-traveled, addition-free, great communicator, into salsa/jazz, cooking, great food. Seeking same in a tall, dark, and handsome package. 32-42. Race open. π 9854

EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, for committed romance, family. π 8321

RADIANT, RETRO REDHEAD

SWF, youngish SO, 5'4", fit, slender, very attractive, self-sufficient, straightforward, good hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. π 8327

"OUTLAW" BRIDGE

Alternate fourth(S), 22-SS, sought for 20 year on-going Thursday night college-style game. Sense of humor essential. Enjoyer of music, politics, and travel appreciated. Rusty ok. π 9825

QUALITY WOMAN

Petite, sexy, intelligent BF, 30s, likes music, sports, traveling. Seeking WPM, financially secure, for sensual, monogamous relationship. Must be D/D-free. π 9804

CREATIVE SPIRIT

Spiritual, health conscious SF, artist, into nature walks, movies, museums. Desires to meet SM, 40+. π 9813

EBONY GODDESS!

Beautiful, outgoing, intellectual, PhD student. Stunningly, traffic-stopping looks. Seeking generous gentleman for fine dining, shopping, and wild times. No strings. π 9814

ASIAN

Nice lady desired by imaginative International gentleman, 40, professional (lived throughout Asia). Seeking sensitive and intimate monogamous relationship. Let's share nature, art, travel, wine...? π 9836

SMALL AND SPICY!

Petite, original, unique, sensual, attractive SWF, 51, N/S, seeks affectionate, mature, keen, witty SM, for friendship, possible LTR. π 9797

IRISH LATIHA

Voluptuous SF, 38, red/green, seeks communicative, romantic, sexy, large SM who I can feel comfortable with. π 9806

IRISH EYES ARE SMILING

Petite and pretty SWF, early 40s, dark/blue-green, trustworthy and honest, seeks old-fashioned relationship with SWM, 45+. Must be funny, smart, and handsomely gray. Longing to love and be loved passionately. π 9737

IT'S ASIAN PROFESSIONAL...

With looks and substance, seeks lifetime partner: a successful DWP/M, 40s, fit, N/S, O/D-free, who is ready for a meaningful future. π 9733

SEXY TRIPLE OS...WANNA TASTE?

BF, 5'2", 145lbs, 44DDO, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? π 9665

JEWISH CNER TYPE

SO, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. π 9487

DANCE WITH ME

Petite SF, 54, blonde/blue, seeks experienced partner only, 45+, with passion for dancing. Let's have fun! π 9673

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. π 6317

LOOKING FOR MR. RIGHT NOW

SF, 38, 5'4", light brown/green, average build, seeks a male, age and race open, for friendship or relationship. π 9642

ENIGMATIC SHY FLIRT

Interesting, educated, cute, sensual SWF, 29, N/S, seeks smart, humorous, dreamy guy, 18-30, with big heart and spontaneous nature, for friendship, possible LTR. π 9634

A MAN TO KEEP IT REAL

Sexy SBF, 23, seeks honest, intelligent, sexy male, 23-30, 6'+, for committed relationship. Serious inquiries only. π 9653

HELLO

Are you an honest, no vices SWM, 50-65? Me: 50, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. π 5475

WHAT'S YOUR ITINERARY?

SWF, 41, native San Franciscan, seeks friend and more to explore local sites. R&B clubs, walking trails, observatory. Enjoy good food, excellent conversation. N/S, N/Drugs. Lifelong Giant's fan. Have dancing shoes, hiking boots, sandals all ready to go. π 9628

WANTED: NICE GUY

East Bay, sweet, intelligent, financially secure beauty seeks professional SO-GS culturally diverse, with social interests and similar qualities. π 6989

EBONY PRINCESS

Very attractive, honest, passionate SBF, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. π 8433

ABSURD WRITER GIRL

Foxy SWF, 34, N/S, enjoys books, food, music, outdoors. Seeking dangerously intelligent SWM, 28-38, smelly-smelly art boy for hilarity, solace, moonstruckness, possible LTR. π 9586

CAN I SPOIL YOU?

Voluptuous female, 33, long auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. π 9606

ATTENTION

Anyone who would like to have an interesting evening, please call. π 9585

LOOKING FOR SOMEONE SPECIAL...

Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... π 8145

HAZEL EYES AND HIGH IDEALS

Pretty, witty writer with hazel eyes and high ideals, seeks LTR with stable man, 45-55. My interests: progressive politics, film, art, gardening, comedy. East Bay. π 9269

CARAMEL-TANNED AFRICAN BEAUTY

Desirable, feminine, youthful, petite, educated, personable, internationally and multiculturally diverse, with a quality lifestyle, seeks gentleman for friendship, possible long-term companionship. 38-50, 5'8"+, honest, respectful, compassionate, well-groomed, physically fit, health conscious, educated, racially and ethnically diverse, confident, independent thinker, risk-taker, financially successful, N/Drugs, N/S, light drinker. π 9574

LOVE IT ALL

Cute BF, 37, seeks educated, mature, communicative WPM, 40, 55, who's full of life, for beneficial relationship. No games or drama wanted. π 9578

CUTE ASIAN

SAFF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! π 9456

JEWISH ANARCHIST

Values loving, kindness, communication. Prime of life (I am 30). Confident. Accepts gifted/talented woman as equal. Masculine. Appreciates the dance between masculine/feminine. π 9465

BEARDED WILD MAN WANTED

Unshaven, beautiful, sexy, wise, artistic, musical SF, 5'9", 155lbs, seeks bearded, possibly long haired, erotic, healthy, SM, under 40, N/S, N/O, feminist friendly. π 9555

PARTY DOGS ONLY

Fun, outgoing, laid-back, slim, busty SWF, late 30s, accustomed to being spoiled by SWM party dogs with similar interests, open-minded, non-judgmental, responsible like me (part time job M-Th), smokers, drinkers, parties, welcome to plan a wild weekend... π 9435

COMPLEX, CAPTIVATING WOMAN

Seeking leftist partner, 50s, to explore wilderness canyons and the labyrinths of our minds, to soothe each others wounds and rejoice in our triumphs. We are compassionate, humorous, seekers of self-knowledge, playful, tender, and wise. π 9441

WHIP APPEAL...

Seeks her man. Slim, lovely SF, 5'9", into cafes, film, architecture. Seeking healthy, active, educated man, 29-39, N/S, N/Drugs. Be emotionally secure. π 9443

EVENING OF ECSTASY

Fulfill your sexual desires and needs. Let me please you. Generous gentlemen only, please. Will travel to you. π 9448

WEEKENDS ONLY PLEASE!

Slender, buxom, attractive SWF, young 39, brown/brown, extremely sensual, classy, seeks financially accomplished, helpful, hearted SWM, who needs/desires, discreet, reliable, feminine companion/friend, LTR. π 9429

BE MY ARTISTIC ENDEAVOR

Athletic, energetic SF, 33, enjoys romantic dinners, walks on the beach, socializing with friends. Seeking SM with similar interests for dating. π 9529

CASTING CALL

Comely JPF, European sensibility, eight-year-old understudy, seeks leading man, 45-58, smart, tender-hearted, communicative, like me! π 9423

JUST WANNA HAVE FUN

Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving, outgoing SM for friendship first. π 8425

PROGRESSIVE SEEKS SAME

Leftist, writer activist, seeks intelligent, progressive men, who want to change the world for intellectual stimulation and fun. I like exploring new places and ideas, getting high. KPFA. π 5700

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AN UNPRETENTIOUS BEAUTY

Eyes that speak of intelligence, sensuality, tenderness, honesty. Are these your eyes? Are these eyes for you? Very youthful, early 50s, voluptuous artist, seeks tender, generous handsome, sophisticated SWM, 45-55. π 9422

SHOOTING STAR

Sexy tri-racial SF, 18, seeks party boy, 18-25, for clubbing, racing, raving, misadventures in San Francisco. π 9399

EXOTIC WOMAN

Beautiful SBF, 5'6", 130lbs, models on the side, very athletic, enjoys movies, jazz, walks in the park, loves to laugh, seeks M/SWM any age, for dinner, coffee or must be financially generous, no games please. Will answer all calls. π 9424

39, educated, sincere, passionate, and no children, seeks WPM, 45-58, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. π 7797

LET'S GET INTERESTING

Sexy BWM seeks Black gentleman for oral adventures! I'm married and meet with husband present (voyeur only). Not looking for love, just fun! Be real. π 9247

MODEL'S COSMETIC SURGEON

Said I'd look 15 years younger... Busty, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. π 8488

IS THIS YOU?

Dateless Diva, 28, seeks fun, intelligent sparring partner. Young urban professional diva of color, loves hip hop. Seeking charming, fun, art/music-loving man of color, 28-35. π 9216

JUST ME

Shapely DBF, 49, 5'4", 150lbs, brown/brown, light complexion, enjoys sunshine, spring and summer, walks in parks, picnics, beaches. Seeking male, similar age and interests. π 9321

SWEET AND SHY

Curvy, shy, warm, outgoing, gentle, peaceful SF, 49, 5'4", 135lbs, brown/brown, with fun sense of humor, likes art, dancing, reading. Seeking a man who can laugh at himself. π 9323

68 YEAR-OLD GEMINI

SF seeks tall, older black male who is interested in travel. π 9207

FULLFILLING A FANTASY

BF seeks two males to fulfill a fantasy of being with two guys at the same time. π 9169



NO HOLDS BARRED

Extremely hardcore, kinky, freaky, wild DBM, 36, 5'11", 215lbs, black/brown, enjoys oral sex, massages, being licked from top to bottom, doggy style position. Seeking female. π 9215

CURE FOR SPRING FEVER

Sought by tall, fit, educated SWM in Palo Alto seeks research assistant in SWF, 50+, S/S+, π 7586

LOOKING FOR ADVENTURE

Horny, young Irish male seeks attractive, horny female, 18-35, for sex, drinks, and fun! π 9967

WHITE BOY ORAL TOY...

seeks BF. Let this white boy bury his head between your legs until you cum again and again. No reciprocity required. π 9950

MARRIED? LONELY?

Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Delightful rendezvous location. Let's embrace what we need. π 9219

LOVE YOUNGER MEN?

Fun, adventurous, open-minded SWM, 29, N/S, enjoys the arts, traveling, intelligent conversation, bicycling, hiking, tennis. Seeking open-minded, free-spirited SWF, 40+, for romance, friendship, possible LTR. π 9450

OLDER WOMAN WANTED

Cute, boyish, witty, charming, affectionate SWM, 38, 5'7", 140lbs, brown/blue, seeks older woman, 40+. Open to all types. π 9938

I'M THE ONE FOR YOU

SM, 34, 6', 185lbs, brown/brown, seeks exotic, slender, tall woman. Let's talk and see what happens! π 9935

SEEKING MARRIED WOMAN

Italian/Brazilian SM, 31, 6', looking for fun and adventure with married women. Fulfill my fantasies! π 9939

SEEKING MARRIED WOMAN

Italian/Brazilian SM, 31, 6', looking for fun and adventure with married women. Fulfill my fantasies! π 9943

SEXY

SM, 36, 5'9", shaved/brown, loves sports, movies, going out, dining, travel, evenings inside. Seeking female who likes the same. π 9944

IN SEARCH OF MUSE...

to develop an ongoing photographic relationship that will capture your essence and beauty. Be naturally beautiful inside/out, 18-40ish, with an open mind. π 9951

MARRIED MAN SEEKING

Do you require trust and discretion? Do you seek an exclusive friendship with a man who's romantic, sensual, handsome, long lasting, intelligent, tall, athletic, mid-40s, Caucasian? Are you in your 40s (+/-), married? Peninsula. Please call. π 9952

WELL READ, WELL TRAVELED

Slim, sensual, attractive SWPM, excellent sense of humor, occasionally brilliant, enjoys books, food, the outdoors. Seeking intelligent, kind callipygian SWF, 40s, for possible LTR. π 9929

ROMANCE BY CANOE/LIGHT

Handsome, self-employed OBM, 57, 5'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings, jazz/classical/reggae music. Seeking female for LTR. Age/race open. π 8484

EXPERT CUNNILINGUS

No reciprocity necessary, age/race unimportant. Please be clean and healthy. Please be wet and ready to get off. Guaranteed satisfaction. π 9452

BODY MASSAGE FANTASY

Mature WM, seeks full-figured woman, for body massage, for her release and pleasure. π 8953

I DOUBLE DOG DARE YOU...

Eclectic, electric, low-maintenance, multi-talented SWM, 39, 6'2", 180lbs, emotionally and financially secure. Seeking strong, feisty, smart SF, 26-37, for friendship first, possible LTR. π 9904

ASIAN WOMEN APPLY HERE:

Educated, fit, honest, considerate SWM, 32, non-smoker, enjoys sports, hiking, exercising, nights on the town. Seeking fun-loving, laid-back, attractive SAF, 24-34, for mutually enriching relationship. π 9903

SEEKING MARRIED WOMAN

Italian/Brazilian SM, 31, 6', looking for fun and adventure with married women. Fulfill my fantasies! π 9939

SEEKING MARRIED WOMAN

Italian/Brazilian SM, 31, 6', looking for fun and adventure with married women. Fulfill my fantasies! π 9943

SEXY

SM, 36, 5'9", shaved/brown, loves sports, movies, going out, dining, travel, evenings inside. Seeking female who likes the same. π 9944

IN SEARCH OF MUSE...

to develop an ongoing photographic relationship that will capture your essence and beauty. Be naturally beautiful inside/out, 18-40ish, with an open mind. π 9951

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C GUARDIAN nnections

KIND, FUNNY, BASICALLY NORMAL
SWPM, 43, with herpes, good values nonetheless, seeks similar SPF, under 47, in shape, San Francisco resident. Spring is here. Let's talk! ☎9887

I NEED A FREAK
Athletic, attractive, versatile SWM, 26, 5'11", 175lbs, goatie, shaven/blue-green, great stamina, oral expert, seeks happy, beautiful, young woman. ☎9266

MIGHT AS WELL BE ON MARS
SWM, 32, long black hair, new to area, enjoys clubs, beaches, great exploring, dining. Seeking outrageous, outgoing SPF undercover-bad-girl for rock-n-roll, crazy nights, possible LTR. ☎8814

ADVENTUROUS
Attractive WM, 4S, likes Billie Holiday, Preston Sturges, Ram-baud, Jimi Hendrix, Fort Bragg, Yuba River. Seeking attractive, honest, sensuous, adventurous, open-minded female companion. ☎9892

ATHLETIC THINNER SEEKS...
compliment. SAM seeks SF who's passionate about her interests. I like running, mountain biking, movies, talking and dancing to the wee hours. How about it? ☎9877

CAN'T GET ENOUGH
Outgoing, attractive, eager WM, 2S, wants to satisfy the desires of all woman, age/race unimportant. ☎9894

SEXY WOMAN?
Athletic HM, 5'10", 145lbs, delivery driver, father of two, baseball coach, loves sports, salsa dancing, music. Seeking disease-free female for intimate encounters only. ☎9880

GUTE AND OUTGOING
Fun-loving, ambitious WM, 34, 5'11", 200lbs, business owner, loves bicycling, exercising, people. Seeking quiet, exciting, fit, healthy SH/AF to stimulate my mind for casual relationship. ☎9890

MY SWEET LADY
Tall male, 6'4", 220lbs, great shoulders, goatee, outdoors type, satellite technician, enjoys hiking, reading, swimming. Seeking honest, confident female for friendship and serious relationship. ☎9898

PLUS-SIZED WOMAN
Kind, understanding, romantic, San Francisco-born HM, 3S, 5'8", 175lbs, seeks romantic affair with full-figured WF. ☎9901

MYSTIC
This SWM, 4S, 5'7", 150lbs, mystic poet, muse, musician, pacifist, and vegan, seeks similar genius. ☎8414

CITY OR COUNTRY
Truthful, positive, optimistic, educated WM, 33, N/S, no children, seeks a down-to-earth, no-nonsense, straight-shooting woman, 28-33, who tells it like it is. ☎9869

ROSWELL IS HOW I FEEL
SACM, 28, 5'10", black/brown, occasional smoker/drinker, no children, seeks female, 18-30, 5'6"-6'3", for relationship. ☎9870

MUSCULAR & ATTRACTIVE
Good-hearted SJPM, 40, 5'9", great sense of humor, seeks attractive, curvaceous, kind, sensual lady, under 43. ☎9874

MALE-FEMALE TG SEEKS WOMAN
Bright, attractive, compassionate non-surgical transgendered male-female, enjoys en femme private and public. Value masculine as much as feminine. Ready for relationship, friendship, correspondence. ☎9858

HEY YO!
SM, 6'2", 185lbs, N/S, no children, enjoys rock-n-roll, hockey, bar-hopping. Seeking attractive SWF, 21-29, for friendship. ☎9859

IN TIME
Marriage-minded professional, 5'8", seeks LTR with educated European lady, 25-45. ☎9862

NEW KIND OF SWING
Single dad, financially secure, looking for bisexual partner, like me, for light S&M and safe swinging. Likes dance, run, massages, beach. ☎9866

SEEKING ARTSY TYPE
Tall, good-looking, smart, built, creative SWM, 30s, values friendship, seeks similar arts-oriented SF, 18-38. ☎9853

SERIOUS SOUL WORK
Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. ☎7952

SYMBIOTIC RELATIONSHIP
Handsome, intelligent, tall, athletic man offers charm, conversation, entertainment, healing, sex appeal, psychic readings, and more to a special, generous woman. ☎9046

LOOKING FOR FUN
Separated ACM, 40, 5'8", black/brown, athletic build, N/S, occasional drinker, seeks female, 25-40, 5'5"-7", San Mateo area, for friendship. ☎9843

PERVERSE POLY PAGAN
Erotic priest desires passionate playmate (partner?) for sacred acts of love and pleasure. Me: 30s, tall, burly, handsome, bright, intense. You: 21-40, sensual, attractive, non-monogamous. ☎9844

MAN FOR ALL SEASONS
Smart, athletic, handsome, financially secure, kind SWPM, 5'11", likes outdoors, environmental/social issues, great conversations. Seeking beautiful, well educated, adventurous, slender, athletic, financially/emotionally secure SF, 33-43. ☎9824

SEEKING ASIAN WOMAN
Fit SWPM, 6', seeks SAF to explore a passionate and sensual relationship. I am here to please you. ☎9829

SEEK SINGLE BLACK FEMALE
Fit, attractive, fun, successful OWPM, 41, blond-white/blue, seeks slim/medium build, 32-42, for serious relationship only. Children ok. ☎9830

FUN & MORE
Fit, attractive married WM, 47, extremely talented lover, masseur, conversationalist, seeks attractive, fit, W/AF for discreet adventures. ☎9855

LOOKING
Attractive, humorous, intelligent SWM 50, enjoys outdoors, films, progressive politics, food, and good conversation. Looking for woman, 40-52, for LTR. ☎9812

SEXY, HANDSOME ONE
PM seeks slim, attractive WF, who is playful, intelligent, classy. Seeking LTR with right one. Must love dogs, music, outdoors, good food. ☎9827

BEAUTIFUL ASIAN GIRLFRIEND
Multi-millionaire investor. Fit, youthful, handsome SWPM, 6', 180lbs, blonde/blue, artistic and romantic. Seeking beautiful, slim, affectionate SAF, under 32, for the best of everything. ☎9839

I DOUBLE DOG OARE YOU...
Eclectic, electric, low maintenance, multi-talented SWM, 39, 6'2", 180lbs, emotionally and financially secure. Seeking strong, feisty, smart SF, 26-37, for friendship first, possible LTR. ☎8874

IF SPARKING...
has positive associations in your secret fantasies, if you're female, 20s-40s, thin/medium build, attractive, call this handsome SWM, 30s, Ph.D., interested in literature, art, film. ☎9834

RENAISSANCE MAN...
44, writes music, oil paints, hikes, bike rides, loves ethnic food/films, physical science. Seeking babe with healthy libido, ready for adoring man. ☎9235

TO LOVE IS TO LAUGH
Sincere, well-balanced but fun-loving, sometimes goofy SWM seeks intelligent, classy but slightly kooky woman with monogamous LTR goals. ☎9433

LOVE OR TRIPLE WORD SCORE
Nice Jewish guy, 53, looks 45, avid tennis player, loves scrabble, seeks nice Jewish gal attractive, 38-44, for intense scrabble, eclectic conversation, ultimately committed relationship. ☎9842

JUNGLE, 80'S, TATS, OANCE
Romantic, charming, athletic, easygoing SM, 29, addicted to tattoos, piercings. Seeks classy lady with a tomboyish side. We'll dance, sing, explore like children. ☎9800

It's FREE to place your ad in print and online. FREE voicemail setup. FREE voice message retrieval. All it costs is a few minutes of time. 1-877-895-7996.

A REALLY GOOD CATCH
Down-to-earth, quiet, laid back, caring SWM, 49, 5'11", 160-170lbs, reddish brown/hazel blue, loves reading, sightseeing, traveling, outdoors, animals, children. Seeking caring, non-materialistic SAF, 20-50, with good morals, for an honest LTR. ☎9802

OLDER LADIES
Financially secure S8M, 3S, seeks hot encounters with single or married women, 50+. Why wait? Let's enjoy each other. ☎9821

TEST DRIVE
Crazy, smart, secure, handsome SWM, 32, 6', blond/blue, no ties, open to life. Still searching for my cutie. ☎9820

NOT VISIBLY DEFORMED...
not entirely without merit. Over-educated/under-employed SWM, 32, seeks SAF for friendship/dating/subverting the dominant paradigm. ☎9831

LOTS OF LOVE TO GIVE...
haven't found enough. Very talkative, sociable, hip, attractive SWM, 3S, 5'8", 170lbs, athletic build, blond/green, surfer type, business owner, no kids, seeks strong willed, accepting, nice, friendly SWF, 26-32, for LTR. ☎9841

LOOKING FOR A GOOD TIME
SWM, 19, 6'2", 220lbs, muscular build, light brown/dark brown, enjoys movies, outdoors, long drives on the coast. Seeking fun-loving woman for possible LTR. ☎9768

THE NUMAN JACKHAMMER
Clean-cut, German/Irish SM, 6'3", 195lbs, 32" waist, no fat, curly brown/blue, enjoys sports, reading, partying. Seeking fun-loving woman. ☎9779

NUMOR & ENTERTAINMENT
Good-looking, fit WPM, 41, enjoys rock concerts, comedy clubs, snowboarding, beach, romantic vacations, dining out. Seeking fun woman who enjoys laughter, good times. ☎9789

SINGLE OAD LOOKING FOR FUN
SM, 36, 5'10", 185lbs, brown/hazel, mustachioed, father of two, enjoys motorcycles, dirt biking. Seeking nice lady who enjoys outdoors, cuddling. ☎9807

LOOKING TO SATISFY A WILD GIRL
Light-complected, strong SM, 5'10", 230lbs, brown/hazel, big shoulders, enjoys lifting weights. Seeking fun, attractive, young lady who likes to go out. ☎9809

CURIOUS S8M 37
seeks first interracial relationship. Confident, honest, humorous, dark, good looks, great body, sharp mind seeks communicative, intelligent, funny, physically fit woman 20s-30s. ☎9667

SEEK RELATIONSHIP
Secure senior seeks wonderful relationship with you. Not interested in marriage, so please do not respond to this ad if you are marriage-minded. ☎9745

DENTIST/MUSICIAN
SWM, 40s, likes people, music, travel, long legs and short skirts. Seeking intelligent WF trapped in a show girl's body. ☎9431

NEY, LADIES!
SWM, 5'9", 250lbs, brown/brown, likes country music, sports, having fun, the outdoors. Seeking SF who wants to be treated with kindness, respect and love. ☎9741

HANDSOME, SINGLE OBM
Tall professional, educated, seeks attractive, slender female any race for friendship and romance who's open to social and outdoor activities. 45+. ☎6991

LOOKING FOR LOVE
Tall, loving SWPM, 48, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. ☎8860

GREAT CATCH
Well-built, sexy, romantic, passionate, intelligent, witty, monogamous SWM, 38, looks younger, 6'1", 185lbs, seeks very attractive, similar female for sharing the diversity that life brings. ☎9732

GERMAN CHOCOLATE CAKE
Easygoing, fun-loving S8M, 5'10", medium build, loves laughing, football, baseball, cooking, bowling, country and oldies. Seeking communicative SWF, 29-41, for friendship first, maybe more. ☎9731

LOVE IN FRANCE
American artist SWM, young 40s, seeks nurturing SF, 18-40, into art, music, cooking, gardening, travel, for friendship first, possible LTR. ☎9720

NEED GREAT LOVER
SHM, 5'5", 159lbs, dark brown/dark brown, light complexion, medium build, wears glasses. Seeking SF for possible committed LTR. ☎9719

INTELLIGENT
Interesting S8M, 31, 5'7", 151lbs, nice build, seeks SF, race open, for friendship first, possible serious LTR. ☎9723

LOVE CAN BUILD A BRIDGE
Medium height, medium build, easygoing, good natured, early 50s seeking a girl for dating between 5'5"-6", medium height/build, who is also easygoing, good-natured. Hope to hear from you. ☎9710

ASIAN, EAST INDIAN OR LATINA...
princess wanted. SWM, 32, blond/blue, 6'3", 230lbs, athletic, seeks a woman of Asian, East Indian, or Latin descent for LTR, possible marriage. ☎8309

PISCES/ARIES GUY
Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. ☎8647

INDEPENDENT GUY
Handsome SM, 28, 5'10", 160lbs, black/brown, musician, seeks smart, silly, honest, confident SF for good conversation and comfortable silences. ☎8940

SEEKING SOMEONE NICE
SM, 23, seeks sweet, sexy, single girl to share adventures with. So, when should we meet? ☎9687

KING-SIZED NERSEY BAR
Can we be lovers/playmates? I'm an intelligent tall, muscular, well-hung, chocolate man, love to travel and ready to satisfy ☎9220

ROMANTIC HISPANIC
Outgoing, sensual, down-to-earth SHM, 6', 200lbs, brown/brown, mustache, father, likes camping, hiking, boating, long walks, the outdoors, movies, concerts, art. Seeking down-to-earth lady with morals. ☎9671

LOOKING FOR INTIMACY
Fun, great SM, 27, 5'6", 140lbs, brown/brown, seeks female for discreet, intimate relationship. Let's talk! ☎9674

INTELLIGENT GENTLEMAN
S8M, 30, 6'1", 182lbs, likes weight lifting, racquetball, bike riding. Seeking single lady who's interested in an intelligent gentleman like myself. ☎9676

PALE, LARGE-SIZED...
chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. ☎8313

ORAL DELIGHTS
Dark-haired woman any race (23-40) sought by European Professional Gentleman 43, 6'3", 210, brown-blond/blue for mutual oral satisfaction. Call me, tell me what you like. ☎9646

WORLDLY, SPIRITUAL...
SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, PhD, slim, dark long-haired, mediterranean-looking, handsome, East Indian prince. ☎8306

SAM SEEKS TATTOOED GIRL
Heavily tattooed musician, with long hair, seeks stylish SWF, for bar-hopping/live shows, and dining out, possible LTR. ☎8172

NELLO
SWCM, 31, 6'1", light brown hair, N/S, occasional drinker, no children, seeks separated or S/OA/W/AF, 18-2S, N/S, occasional drinker, San Jose area, for relationship. ☎9645

PASSIONATE ATHLETIC BRIGHT
Trim, handsome, educated SWPM, 46, fit and athletic, enjoys sports, travel, music, dancing. Seeking similar SF, 30-50, for LTR. ☎7071

ENJOYS LIFE
Warm, humorous, handsome SJM, physician, loves traveling, athletics, reading, movies, music. Seeking bright, slender SF, 30-37, with character and integrity, for relationship. ☎9658

SHY AT FIRST
Easygoing SWM, 27, 6', 160lbs, blond/blue, loves mountains, camping, fishing, mountain biking, movies, dining. Seeking down-to-earth SF for possible LTR. ☎9641

FUN-LOVING GUY
Muscular, athletic S8M, 26, 6'1", 200lbs, shaved head, seeks SF who wants to be treated like a queen. ☎9644

HANDSOME LATINO
Attractive, humorous, intelligent, sensitive, romantic SHM, 23, 5'11", 180lbs, black/brown, student, loves music, beaches, dancing, movies, comedy, soccer. Seeking smart, sweet, attractive female for LTR. ☎9662

EXTRA ORDINARY RELATIONSHIP
DWM, 57, 5'7", looks younger, healthy, physically fit, sincere, honest, energetic, easygoing personality, good sense of humor, seeks SW/HF, 4S-SS, honest, playful. East Bay only. ☎9640

GOOD LOOKING, IN SHAPE MALE
S8M, 27, 5'11", 175lbs, dark curly/brown, tan skin, enjoys the outdoors, movies. Interested in meeting European woman, 18-36, for friendship and a good time. ☎9611

TONGUING ALL OVER
Senior 8M, 5'11", 180lbs, is desperately searching for lady or couple to receive kissing, licking, sucking, front and rear. ☎9629

COOL BROTHER SEEKS SEXY...
soulmate. East Bay, outgoing, conservative, dark-skinned S8M, 34, 6', 230lbs, glasses, dimples, enjoys jazz, cooking, travel, sports. Seeking intelligent, spontaneous, articulate lady, early 20s-late 30s. ☎9624

LOOKING FOR TRUE LOVE
Marriage-minded SHM, 27, 5'9", 200lbs, medium-large build, brown/brown, father, enjoys swimming, walking, exercise, poetry, sci-fi books. Seeking emotionally strong, independent, fun, outgoing woman. ☎9631

SEEKS SENSUAL LOVER
SM, 50, 6'2", brown/hazel, seeks sensual lover or friend who's not afraid of the wilder side of San Francisco night life. ☎9637

LOOKING FOR LTR
SM, 42, 5'10", 170lbs, black/brown, enjoys travel, beaches, dining out, enjoying life. Seeking S/DF, 30-4S, for LTR. ☎9612

MAN, 54, ENDOWED WITH
priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. ☎6978

JUST LOOKING FOR A FRIEND
Attractive, intelligent SM, 23, seeks SF, 18+, for friendship, possible LTR. Serious replies only. ☎9S87

JUST GNECKING...
SM, 31, college grad, enjoys many activities. Seeking SF, 18-35, for friendship, possible LTR. Serious replies only. ☎9S88

OLDER IS SEXIER
Clean-cut DWM, middle-aged, 6', 195lbs, seeks WF, 62+, who's tired of soap operas and wants attention and romance. Life's too short without fantasy. ☎9608

NUMOROUS AND FIT
SW/HM, 21, 6', brown/hazel, with sexy body, likes movies, dinner, walks on the beach, clubs. Seeking female for good times. Can you make me laugh? ☎9613

SEEKING MOVIE BUFF
Average-looking, fun-loving SM, 33, 5'6", loves movies, going out with people, visiting other cities. Seeking fun-loving, cheerful friend. ☎9614

ALMOST IMPOSSIBLE!
Attractive, endearing, dishonest, fun SWPM, 44, in shape, seeks woman with individuality, intelligence, femininity, long dark hair, slender arms, and youthfulness, for emotion exchange. ☎8426

NUNKY BRIT
SM, 32, 5'10", black/hazel, N/S, no children, enjoys drama/fantasy movies, Indian/Japanese cuisines, and comedy clubs. Seeking female, 24-35, 5'6"-5'8", N/S, for friendship. ☎9S80

STILL WORKING ON IT
SWM, 31, 6'2", dark brown/brown, slender, occasional drinker, no children, seeks AF, 18-36, 5'6"-6'2", for friendship, possible relationship. ☎9581

NEW TO THIS
Very good-looking SWM, 32, 6', light brown/blue, occasional smoker, enjoys classic/comedy movies, alternative/blues music, and history/thriller novels. Seeking female, 18-50, for that special connection. ☎9582

LOOKING FOR ADVENTURE & FUN
Football players build SM, 6'1", blond/blue, seeks SF for casual dating, possibly more. ☎9605

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UNCOMPLICATED AFFAIR
Can a man and woman, sexy, smart, agreeable, attractive, have an affair without things getting complicated, marriage notwithstanding? Shall we try my lady? ☎9771

ENJOY KISSING
DWM, 47, 6'2", 195lbs, brown/brown, enjoys movies, gym, gardening, antiques, dining out, ocean walks. Seeking attractive, sincere, affectionate, fit SW/HF, 30-40, for friendship, romance, LTR. ☎9787

DON'T PASS THIS UP
Good-looking, fit SWM, 40, 6'2", 185lbs, seeks younger, attractive, fit SF, 20-35, for casual dating, possible LTR. ☎9775

LOOKING FOR FUN
Attractive, biracial SM, 2S, 6'2", 185lbs, enjoys rock-n-roll, bar hopping, hockey. Seeking SWF. ☎9762

SEEKING SOMEONE NICE
SM, 23, seeks SF with sweet smile and beautiful eyes. All calls answered. ☎9751

COUNTRY GIRL WANTED
Hard-working, fun-loving DM, 6'1", 195lbs, brown/blue, father of four, enjoys fishing, camping, beach walks, weekend getaways, country music, line dancing. Seeking S/DF, 35-4S. ☎9753

ECLECTIC AND UPEAT
Active, youthful OWM, 50s, 5'10", 150lbs, cultural, intellectual interests, psychologically evolved, emotionally secure, financially solvent. Sophisticated/casual. Good communication/relationship skills. Seeking physically slender soulmate. ☎9740

BM FOR WF
ISO acquaintance for friendship and pleasure, decent, attractive, fit, 30+, hot. Me: energetic, athletic, mature, intelligent, decent, good-looking, fit, 41, 5'11", 205lbs, hot. ☎9757

GROOVY GUY ISO GROOVY GAL
SWM, 28, 5'7", 150lbs, brown/brown, enjoys coffee, theater, dining out, movies, music. Seeking SF, 18-21, with similar interests, for friendship, possible LTR. ☎9738

BIKE MESSENGER
WM, 22, 5'11", bike messenger, seeks realistic female for rides in the park, beer at the beach, public nudity, etc. Prefer girls with short hair. ☎9756

SPANISH-SPEAKING...
(may talk), cubia-loving, tall, community-oriented, book-loving SWPM, kind, ethical, affectionate, and gentle, seeks similar SHF, 40 and under, childless. ☎9758

LIFE IN HELL

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ON, SUAMI! I WANT TO ENROLL IN YOUR "IT'S A MIRACLE" COURSE!

CERTAINLY, I'LL NEED YOUR \$25 INITIATION FEE.

\$37.50 FOR YOUR HAND-CRAFTED MEDITATION PILLOW.

\$19.95 FOR YOUR TRANSMUTATION MEDITATION.

\$39.95 FOR YOUR STYLISH TURBAN.

\$21.95 FOR YOUR BLESSED TEMPLE BELL.

\$79.95 FOR YOUR UNIQUE SECRET MANTRA.

\$19.95 FOR YOUR BOOK OF JOYFUL CHANTS.

\$17.50 FOR YOUR 3001-MANDARIN KALEIDOSCOPE.

\$14.50 FOR YOUR DEVOTIONAL NOSE FLUTE.

\$19.95 FOR YOUR CHROMIUM PRAYER BALLS.

\$19.95 FOR YOUR EASY-FIT DIAPER-STYLE DHOTI.

I ONLY HAVE \$4.27 LEFT.

YOUR FINAL PROCESSING FEE IS \$4.25.

THAT'S AN awfully CONVENIENT COINCIDENCE, DON'T YOU THINK?

IT'S A MIRACLE!

(Dead) celebrity roundup

Dear Andrea:

Thanks for your well-written, accurate, and sassy column. I have two questions: (1) I've been playing with ice (including penetration) for several years and haven't noticed any harmful effects, but I have read proscriptions on this activity. Am I doing long-term damage or desensitizing myself or anything? (2) I'm well aware of the possible health hazards of introducing rectal bacteria into the vaginal area but am confused by warnings not to go the other way. What are the possible hazards? What if I just want to use my own natural lube for anal penetration?

Love,
Careful

Dear 'Ful:

I can't imagine running into serious trouble with plain-old-water ice, as long as you follow the most rudimentary, commonsense safety measures. Don't leave it anywhere long enough to go completely numb or get frostbite, right? Don't use dry ice, don't freeze a steel dildo, and ... oh, forget it. You're obviously unharmed, and you've obviously been paying attention. Go crazy.

I fear that you, like so many others these days, have been getting your sex advice from The Hypochondriac's Handbook or something similar. Cut it out. Of course a smart girl avoids bacterial vaginosis by wiping from front to back, and by making sure that toys and body parts follow the same path. There is no danger of rectal infection from normal, non-STD-type vaginal bacteria.

Love,
Andrea

Dear Andrea:

I thought I'd heard just about everything having to do with sex, but I saw something the other night that has me intrigued. There was a *Biography* special on the late Princess Grace. It seems that she joined a peculiar religious cult several years prior to her death. One of the rites practiced by this cult involved "sexual acupuncture," which was used to induce orgasm.

I'd never heard of such a thing, but to my mind it makes some sense in that acupuncture works on the body's energy paths, and orgasm is a release of sexual energy. If all it takes to achieve orgasm is knowledge of acupuncture points, then perhaps anyone could put this knowledge to good use. There are so many frustrated anorgasmic and preorgasmic women in the world, wouldn't it be wonderful if the problem had a simple solution? What have you heard about sexual acupuncture? Is this for real, or is it some occult hoax?

Love,
Monacomous

Dear Monaco:

Wow. Grace Kelly. Has there ever been a great beauty with less sex appeal? In her *New Look* dresses with matching bag and shoes, she looked more antiorgasmic (so messy!) than anti- or preorgasmic. Your story sure sounds like somebody's wishful thinking to me.

Preorgasmia has a simple solution in many cases: the proper equipment and practice, practice, practice — no New Age whatsit required. There are people who claim to have had orgasms from doing pretty much anything you can name, including breathing and not breathing, so I suppose the acupuncture thing is possible. Of course, I'm hardly the person to consult on anything to do with "energy paths" and so on. My concept of orgasm has more to do with nerve paths — well-understood, well-mapped, and utterly non-occult. "Energy" makes me yawn. On the other hand, the quite unexpected association of Her Serene Highness with some weird sex cult woke me right up.

Are you quite sure it was *Biography* you were watching, and not, say, The Daily Show? I ask because I went immediately to the *Biography* site, and, far from finding anything scurrilous (or even interesting) in their Princess G. entry, I found this: "Princess Grace also took up needlepoint and began to execute intricate collages of dried flowers (fifty of which were exhibited at a Paris gallery in 1977). Her other interests included the study of astrology."

Astrology, OK. Very Nancy Reagan. Flower arranging, but of course. Needlepoint involves pointy metal things, but still ... Did anyone else see this show? Or did "Monaco" actually fall asleep in front of the TV and dream that the departed princess was into some quasi-Eastern, orgasm-producing piercing cult that no one has ever heard of? Dear readers, do tell.

Love,
Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

AD OF THE WEEK

TWIN FLAME
SM, 33, 5'10", 150lbs, dark brown/hazel, athletic build, enjoys scuba diving, dining out, movies. Seeking active, athletic SF, 23-40, for LTR. **T9584**

This Lucky advertiser will receive a gift certificate for Dinner for Two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220



www.mossbeachdistillery.com

THE CAT AND THE MOON
Creative, down-to-earth, smart, handsome SWM, 41, is simply looking for a compatible woman, 29-36. Get in touch with me! **T8869**

HELP!
Japanese-speaking native of California, 48, with varied interests and eclectic tastes, seeks warm, caring, compassionate woman to share life with. Must like kids. **T9572**

SELECTIVE
Single white male, 26, light smoker, with college education. Selectively seeks single female, 22-28, to share fun times with. **T9573**

LOOKING FOR GRACE
The pure grace of laughter, companionship, kindness, conversation. Someone who can appreciate life's beautiful moments. Open-minded SAM, 24, artist. **T9566**

WOULD YOU BELIEVE
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating. LTR. Let's meet for coffee. **T8154**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **T7798**

I WANT CANOY
Handsome, athletic SWM, on Peninsula, seeks slim and sexy female, 45, to spend my money on. You supply romance, under 45+, under 125 please. **T9469**

LIVING IN EXILE
Attractive and caring, athletic and artistic; passionate and pensive professor and lover of life, 33, seeks sharp, self-aware, sensual, adventurous woman who loves to laugh. **T9460**

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF, MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **T6411**

TALL, BEAUTIFUL PHO...
great kisser, with soul, personality softskin, hair, clean white teeth. Seeking additional girlfriend. Be bright, petite, fit, orgasmic, pretty, Bcup+, great kisser, disease-free. **T9466**

SEEKING A TRUE LADY
SWM, 61, 5'11", 200lbs, wears dentures, retired blue-collar, enjoys home, television, travel, comfort food, and conversation. Seeking femme/casual lady, SS+, Hirsute a plus. **T6738**

WARM-HEARTED PHYSICIAN
Attractive, humorous, sensitive, considerate SWM, 33, 5'8", 165lbs, thick brown/dark brown seeks SAF, best friend and companion to share fun, laughter, moonlight conversations, mountain walks. **T9459**

LET ME PAMPER YOU

Seeking attractive, playful female, 18-35, nice figure. I'm a generous, attractive, nice, safe, discreet OWPM, 6'1", 185lbs. Let me help you. Oakland. **T9463**

YOUNGER WOMAN
Attractive WPM, 43, financially secure, seeks sensual relationship with female, under 30, who wants to be spoiled. Race unimportant. Let's talk. **T9562**

LOOKING FOR ADVENTURE
SBM, 34, 5'7", moustache/beard, likes museums, beaches, spirituality. Seeking committed female. Let's get to know each other. **T9561**

LOVING AND SWEET
SM, 22, 5'10", brown/blue, goatee, nice smile, eyes, and sense of humor, likes playing baseball, relaxing, movies, dining out, dogs. Seeking spontaneous female for commitment. **T9563**

HEART OF GOLD

Easygoing, refined, mellow, keen-minded, loving SPM, 44, 5'8", 144lbs, light brown/brown, enjoys tennis, swimming, reading, concerts. Seeking vibrant, cultured, petite, honest SF, 32+, N/S, possible relationship. **T9472**



BEST KEPT SECRET

Attractive, athletic, hairy SWM, 6'1", 175lbs, clean and HIV-, seeks smooth, hung, clean and HIV-, for a drink and JO at my place in SF. **T8499**

CUM FAGIAL

Desperately needed by a hungry male. Please help me. **T9954**

SEEKING GOOD TIMES

8i-curious SHM, 2S, 6', 185lbs, top, seeks good-looking BIM, 18-2S, bottom. Couples are welcome. **T938S**

ATTENTION ALL BLACK MEN

Hot, sexy, very attractive Latin bottom, 6'1", 170lbs, always horny, seeking hot, hung black men who would like their cock sucked on a regular basis. **T9926**

ROCKRIDGE?

Masculine black male, 5'10", 175lbs, bottom, smooth body, mustache/goatee. Seeking masculine White or Hispanic top men, 30s-50s, for uninhibited, quality sex. **T983S**

I SWALLOW!

We're both delighted—the more I induce your balls to unload, the more you enjoy it, the more I guzzle. Yum yum! **T9840**

ROMANTIC, UNCUT, HAIRY

Bear cub seeks extremely hairy daddy type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, 5'9", brown/brown, cute, HIV-negative, fun and outgoing, ready to go. **T9234**

ONLY THE CREATIVE...

live life! 40, blue-eyed European seeks Frenchman, 20s-40s, with imagination. **T9837**

NICE GUY

GWM, 36, 6', 160lbs, N/S, enjoys music, reading, outdoors. Seeking down-to-earth GM, 22-44, with similar interests, for friendship, possible LTR. **T9796**

A RIDDLE

I'm a puzzle, an enigma, an unsolvable riddle. If you feel the need to figure me out, suppress it! Seeking hard-showered man with nice smile. **T976S**

TOP GUYS

SHM, 21, is looking for hot date with top guys. San Francisco area. **T9792**

WELL-ENOWED?

All well-endowed men wanted for total oral satisfaction by a young hardbody who loves to please. Discreet and safe bottom can entertain you. **T9759**

It's so simple!

AND IT'S FREE...

- to place your ad in print
- to place your ad online
- voice mail set up
- voice mail message retrieval

All its costs is a few minutes of your time



CHUBBY BUOY

Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **T8610**

NEW TO BAY AREA

GWM, 60, seeks French passive/Greek active action with those taller than 6'. Men of color, HIV-, most desirable. **T9896**

SEX NOT PREREQUISITE

SGWM, 50, 175lbs, seeks same not overweight, 30-SS, whose interests include walks, arts, home life, dining out, etc. Call, I'll respond. **T9888**

FEET, SHEER SOCKS

Attractive Latino, 34, 5'11", 190lbs, dark features, Virgin, N/S, N/O seeks Latinos, Whites, Asians into same fetish. N/S, N/O, under 40, no games, serious only. **T9867**

ARE YOU OUT THERE?

Slim, loving, caring SAM, 40s, 5'7", black/brown, seeks mature, loving, understanding, secure SM for LTR. **T98S1**

MUST SEE TO APPRECIATE

Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. **T9774**

YOUNG AND READY

Willing and able! WM, 2S, 5'10", 165lbs, brown/brown, shaved head/goatee, in Marin County, looking to hook up with other males. **T9708**

ORAL PLEASURE FOR MARRIED BI

SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. **T8841**

ATTRACTIVE

BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **T8662**

SLIPPERY RECTAL EXAM

Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. **T9709**

BENO OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. **T8857**

LAUGHTER AND PASSION

Lean, toned, energetic, nice GWM, 4S, seeks strong, cuddly, teddy bear guy. Let's laugh, crack up, and cuddle. **T9618**

HANDSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **T81S6**

BLUE-COLLAR BUDDY WANTED

Tall, blond professional, 50, seeks to meet blue-collar type for outdoor activities, travel, fun. **T9S83**

SOUTH SF

8i Curious? Overtime fun. Let's chat. Prefer WM or Latin 23-40 in shape. Super discreet. All calls answered. **T9241**

EROTIC MASSAGE...

free for straight, bisexual, and masculine guys, 18-4S, with tight, trim builds. Given by trim, bisexual WM, 43. **T9576**

HOT SONOMA COUNTY

Masculine WM, 40, 6', 175lbs. You: 25-4S, very masculine looking, for discreet good times. Let's kick back and enjoy. **T9S77**

GOOD CATCH

Good-looking, slim GAPM, 30, nice personality, seeks similar, masculine GWM, under 40, for friendship, old fashioned dating, monogamous LTR. **T9470**

MASCULINE - IDEAL...

fetishist seeks superb, cut SWM, mid-20s, hedonist, who enjoys thrillingly effective, not expert, oral attention from presentable OWM, 4S, professor, safe, confidential. San Francisco. **T9545**

GREAT HEAD...

from this big, fat, handsome, Italian cock-sucker. Circumcised encouraged. Please be thinner, hard and over 30. I will swallow that white, thick, salty load. **T9446**

GWM ARTIST...

43, handsome, masculine, smart, creative, sensitive, funny, HIV-, very non-scene. Seeking GWM, with similar qualities, for dating, romance. LTR. **T9436**

BI-CURIOS TOP

Handsome, athletic, fit OWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet 8i or Bi-curious bottom, under 4S. **T8396**

FINICKY SHAPE SHIFTER...

seeks mighty, wicked, courageous, warrior dude for companionship, adventure. Five to six, twenties, polite. No tobacco, crack, demon possessions, or fannies. Elves okay. **T9412**

LOOKIN 4 CUTE, SMOOTH GUY, 18-22

Boysish, hot WM, 25, curious for first-time experience with a guy. Slender or defined body types only. Naturally smooth preferred. **T9408**

HOT BOY

Very good-looking, down-to-earth, fun WM, 33, 6', 185lbs, black/brown, seeks SM, under 33, for casual sex, possible LTR. **T9394**

EARTHY SPACEBOY

Super cute OJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-3S, for dating/relationship. HIV+. **T8302**

FINE TALL VERSATILE GUY

Trim GWM, young 37, 6'4", with long, wild, brown hair (usually in ponytail), seeks cute, healthy-looking, hairy guy who loves to kiss. **T92S1**

LOOKING FOR DOMINANT

Straight-looking/acting, masculine-looking, fit, clean-shaven, good-looking, selective, healthy, clean, discreet GWM, 49, 5'11", 185lbs, will try anything to mutual limits. **T9381**

HARD SPANKINGS NEEDED

WM, 40s, tall, slim, nice, smooth, exercised buns, healthy, seeks warm dad/brother for hand/strap. Any age, any race. No sex. **T9246**

MAGHO BISEXUAL

I am looking for a bisexual woman, busco mujer bisexual. **T9229**

STRONG TOP SEEKS CUTE BOTTOM

Athletic, masculine, healthy male, 56, 5'10", 190lbs, HIV-, in good shape, works out every day. Looking for nice and cute bottom for good time. **T9242**

PRETTY BOY

Young, smart, pretty male, 190lbs, very freaky and well hung, seeks A/HM or TS for first time experience. **T9306**

BOTTOM OR TOP

Spanish SM, 6'2", black/brown, swimmers build, hairy chest, seeks experienced male, 25-35, who is mature and real. Tops a plus. **T9319**

STRAIGHT, BI-CURIOSUS

Healthy, discreet SM, 31, 6', good-looking, slender, athletic, fit, smooth, clean, HIV-, seeks clean, healthy, Bi-curious/straight WM, 25-35, for private fun at my place. **T9202**

TAKE A CHANCE

Attractive, fun-loving SBM, 28, likes sports, the outdoors, movies, dining out, quiet evenings at home. Seeking attractive, outgoing SM for dating, possibly more. **T9204**

STRAP-ON SUBSTITUTE

Strap-on doesn't satisfy? Clean BIM available for service. Wife or girlfriend invited to supervise lube and insertion of 9 inch penis. **T9300**

SGWM

Green eyes, brown hair, 17S 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 3S-50. Good times/outings. Prefer Italian/Mediterranean you? **T69SS**

QARK AND LOVELY

Smart, easygoing, attractive, sensitive, slim GBM, 34, 5'8", 145lbs, swimmers build, enjoys movies, walks in the parks. Seeking companionship with the same. **T9056**



LOOKING FOR MS. GOODBAR

Attractive, full-figured BF, 43, beautiful bust line, enjoys movies, concerts, the theater, shopping, flea markets, reading. Seeking feminine, attractive, sexy, pretty, lusty woman. **T9922**

43, LIBRA

You answered my ad woman to woman, but left the wrong phone number please call again, because I'd like to talk you. **T9893**

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FEMININE BI-F SEEMS PRETTY GIRL
Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. ☎9633

ROCK-N-ROLL GIRLS
SWF seeks other fun, interesting women, 25-45, to go out dancing, see live music, in San Francisco and East Bay clubs. Friendly and considerate, please. ☎9129

PRETTY PUERTO RICAN
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. ☎6922

SEEKING SOULMATE & MOMMY
Outgoing, humorous GF, 40, brown/blue, single mom, seeks GF, 25-45, single mom, for friendship, possible LTR. ☎9639

SCENT OF A WOMAN
Stylish, attractive, intelligent, laid-back 38F, 5'6", 125lbs, short brown/brown, great body, enjoys outdoors, reading, writing, dining. Seeking slim, outgoing, intelligent SF for dating. ☎9638

EXOTIC BLACK FEMALE
Loving, romantic 38F, 29, N/S, enjoys dining, movies. Seeking young, tall 38M/HF, 26-36, for friendship first, possible LTR. ☎9610

SEEKS COFFEE BUDDY
Working-class SF, 57, 5'11", 228lbs, seeks easygoing, friendly, caring companion, N/S, N/D, N/Drugs, for coffee and... ☎9616

SEXY STALLION
Slim 38F, 23, 5'11", mother, likes hanging out, movies, clubs, family. Seeking female for fun times. ☎9622

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. ☎9575

NEW TO THE GAME
Educated SWF, 20, smoker, fresh out of the closet, seeks responsible, fun, sweet, femme girl, 21-29, who knows how to take charge. ☎9461



SENSUAL EXPLORATIONS

AWAIT YOU
Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. ☎9873

TRADITIONAL...

white married couple, mid-40s, fit, attractive, seeks male, 25-35, for safe get-togethers. She's sensual, playful, uninhibited. He's 31, ready to play. ☎9863

BI-VIRGIN THREESOME

HM, 53, seeks lipstick 81 women, 20-40. Pluses: redheads, cigar smokers, wearing Victoria's Secrets attire, drug-free, no bull shit. ☎9864

TABOO-LESS FOR 2001

Very attractive 38M, 24, green eyes, 6'4", 250lbs, likes the outdoors, animals. Seeking mature, older WC for lots of hot fun and erotic pleasure. ☎9301

CURIOUS COUPLE

Sexy black couple, seeks, 81 female, 21-35, nice build, lets converse. ☎9798

GOOD PEOPLE, GOOD TIMES

White couple seeks full-figured 81F. We're never too bashful/shy to meet or play. With us, you'll be with good people and good times. ☎9039

RETIRED, BI-BEST

Couple seeks normal to great shaped, healthy couple, 50-70, for fireside ritual and sex on our carpet. Lady goddess, man horned. ☎6981

EXTREMELY CURIOUS

GWPM, 32, blond/blue, seeks male/female couple for good times and exploring what it's like to be with a woman. ☎9659

SEXY COUPLE

Sensual, hip, slender couple, early 40s, seeks sexy 81F, 30-40, for a night you won't forget. ☎9621

SEEKING EXOTIC AND EROTIC

SWM, 30 years old, 6'2", blonde/blue, 200 lbs. Seeks couples, singles and married females, ages 18-45, especially A/H/Indian and other dark, exotic types. ☎6997



SHE'S GOT PERSONALITY

Attractive TV with female personality, seeks lonely gentleman for regular visits. ☎9421

SEEKING ASIAN GUYS...

into spanking. Attractive GWM, 31, 6", 205lbs, seeks guys interested in either giving or receiving, on the bare butt. No sex. ☎9872

MALE WILLING TO MODEL

Very attractive HM, would like to pose and model with transsexuals, transvestites and very feminine men. Please leave a message, for further information. ☎9760

A LADY IN THE PARLOR...

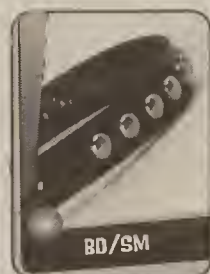
a harlot in the bedroom. Sensual, 30ish TV, luscious legs, long hair, waiting to be romanced by attentive, handsome suitor. ☎9041

TS LADY WANTED

This oversexed SWM, 6'1", 190lbs, is seeking a versatile or top TX, TG, or TV lady. ☎9617

SWEET LOVE

Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love, hug, kiss. East Bay. ☎9626



SADISTIC WHITE DADDY...

gives, long, hard spankings to mature, full-figured women. Can you handle the pain? After the punishment, comes the total release and pleasure. ☎9256

BONDAGE NEEDED

Submissive, generous male, handsome, polite, professional, seeks attractive lady for regular dominance, bondage. Experience not required. ☎9734

GOLDEN SHOWERS

Attractive WM seeks singles or couples, to get together and exchange golden showers. ☎8858



NICE LOOKING GENTLEMAN...

would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. ☎9958

BI EAST BAY MAN

81WM, 46, 6'1", 195, seeks other 21 men for video, V/O, and more. Must be discreet and private. My place in Oakland, daytime is best. ☎9439

MALE-TO-FEMALE BI TS...

N/S, very oral, seeks Dom/couple/Domme who wants a submissive housemaid. I clean, cook, pamper. Hot, safe, sane, consensual, moderate 8&D/S&M. ☎9878

TEACH ME

Young, good-looking SWM, sandy blond hair, intuitive, innocent, moisture farmer. Is seeking only a force to be reckoned with. ☎9857

WANTED: WOMEN...

with smelly, pretty feet, to stand on and step on my face. SWM, 30, needs to be abused by one or more lady's feet! ☎9832

SEKS FIRST TIME ENCOUNTER

SM, 36, 5'9", 180lbs, blond/green, seeks transsexual for experimentation and to show me the ropes. ☎9748

KINKY, NASTY OLD MAN

Mature WM, seeks full-figured, mature 8F for golden shower fantasies, for her relief and pleasure. ☎9772

LOOKING GOT YOU

Submissive, muscular SWM, 6'3", seeks superior female to orally service. Age/race unimportant, but please be H/W proportionate. ☎9627

LOOKING FOR SOMEONE...

to go to Power Exchange. AM seeks fun, adventurous, open-minded female to go sex clubs and watch porn. Age and race unimportant. ☎9630

ENGLISH BUTLER AWAITS...

to respectfully serve your most intimate desires. Unusually passionate, sensitive, sensually aware butler will thoroughly pamper and pleasure his slutty, slender mistress. 20s-30s. ☎8687

SEEKING HOT COP

Hot male couple seeks a genuine male cop. Officer is the key to fulfilling our fantasy. Be sexy/masculine. You will enjoy this discrete experience. ☎9467



CITY HALL DOUBLE TAKE

Thursday, 4/5, 12:30. You: Asian, black suit, sunglasses, Louis Vuitton bag. Me: tall, coat and tie, dark hair, sunglasses. Let's meet. ☎9948

43, LIBRA

You answered my ad woman to woman, but left the wrong phone number, please call again, I'd like to talk to you. ☎9895

AMC ON VAN NESS

Saturday comer, March 31, about 7pm. You: female, at parking validation machine. Me: male, both of us, not alone. Please contact. ☎9852

3/28—JEWISH FILM FESTIVAL

Hot boy at Jewish film festival. My friend asked you for the time. I need to meet you. Lets make out. ☎9803

ELISA?

You: beautiful young lady at birthday party, Saturday, 3/24 at Anza and 21st Ave. Me: Mickey Mouse shirt, distracted, never got your status, single? ☎9826

SUNGLASSES ON NK FLIGHT

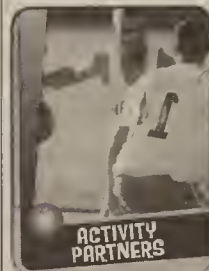
You: Wearing sunglasses on UA806 from HK, 2/20. Bulkhead seat. Me: blue shirt, glasses, too much luggage. 2rows up. Tea sometime? ☎9609

FRI 3/16 CONTINENTAL...

11:30am NY to SF. You seat 14D. I was in row ahead of you, window. Tall, green vest. Prepare for take off? ☎9464

UNION SQUARE SERVING WENCH

March 8th. Hot blonde, tattooed waitress, I had the first foot-long of your shift. Me: redhead and big shoes, zombie movies, and clam dip? ☎9471



LUNCH AND CONVERSATION

Educated, sociable, professional, single men and women, 50+, meet at Dim Sum restaurant in the Bay area once per month. ☎5777

NATURE LOVER

Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎5337

TRAVEL PARTNER

SF seeks same to join me on a cruise tour to China in November. ☎9632

FRIEND

Tomboy, 48, intelligent, shy, articulate, iconoclastic, and trustworthy, seeks friend with similar qualities. ☎9590

TO DRESS OR NOT TO DRESS

Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎9579

HARBIN HOT SPRINGS RIDE SHARE

Looking for companion for a daytrip to Harbin hot springs on either Saturdays or Wednesdays. I'll drive. I'm a 27 year-old who's new to SF. ☎9462

LET'S TAP

I am looking for tap dance partners to work out with for fun and exercise. All levels and all genders welcome. ☎9468



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THE SAN FRANCISCO BAY
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LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

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Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

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Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

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Keeping Our Children Safe in Cyberspace Workshop April 26, 2001 11:00 AM - 12:30 PM. Learn how parents, teachers, and non-profit staff can protect children from the potential dangers of the Internet on April 26, 2001 at United Way of the Bay Area located at 50 California Street 2nd Floor Boardroom.

These Are The People In Your Neighborhood (TATPIYN)

These Are The People In Your Neighborhood (TATPIYN) will be screening locally produced film and video shorts as features and installations as a benefit for our April 28 Street Festival. (See Bay Area portion of TATPIYN website.) Works of visual and sculptural art will also be on display, as well as music from Nick el Beer Riot, and the Alex Kort Ensemble. 956 62nd St. (corner Lowell Street). \$5 suggested donation at door. <http://tatpiyn.net/firms.com> or e-mail transitionopen@hotmail.com.

Events

Werpradio.com & KCSF 90.9fm Local's only show. Sf underground is growing local's only city college radio program that features unsigned, underground Bay Area Bands/Artist. Hear it today Tues@3pm, Wed@1pm, Fri@noon on Werpradio.com (type in -KCSF). Please Send CD demo to: KCSF, c/o Tre Jones, 2818 Diamond St., SF CA 94131. Email - SFUnderground@usa.net for more info.

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California STATE BOARD OF EQUALIZATION SELLER'S PERMIT NORTHSTAR IMPORTS, JEUNG H. CHOI, 3505-19th Street, #203, San Francisco, CA 94110. Is hereby Authorized pursuant to Sales and Use Tax To Engage in the business of selling tangible personal property at the above location. This Permit is valid until revoked or canceled but is not transferable. If you sell your business, or drop out of a partnership, notify us or you could be responsible for sales and use taxes owed by the new operator of the business. Dated: 2/1/2001. March 28, April 4, 11, 18, 2001. L# 352602

Commonwealth of Massachusetts, The Trial Court, Probate and Family Court Department, Plymouth Division, Docket No. 0100142-DV1

SUPPLEMENTARY DIVORCE SUMMONS BY PUBLICATION AND MAILING
Jack R Lombard, Plaintiff V. Carrie K. Lombard, Defendant
To the above named Defendant: Carrie K. Lombard. A Complaint has been presented to this Court by the Plaintiff, Jack R Lombard, seeking to dissolve the bonds of matrimony. An Automatic Restraining Order has been entered in this matter preventing you from taking any action which would negatively impact the current financial status of either party. Please refer to Supplemental Probate Court Rule 411 for more information. You are required to serve upon William E. Shay, Esquire - Attorney for plaintiff - whose address is LAW OFFICES OF JAMES R. McMAHON, JR., P.C., 186 Main Street, Buzzards Bay, MA 02532-3274 your answer on or before June 18, 2001. If you fail to do so, the court will proceed to the hearing and adjudication of this action. You are also required to file a copy of your answer in the office of the Register of this Court at Plymouth. Witness, Catherine P. Sabatis, Esquire, First Justice of said Court at Plymouth, this 20th day of March, 2001. Signed Robert E. McCarthy, Register of Probate Court. April 11, 18, 25, 2001. L# 352801

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247393 The following person is doing business as PRODUCTIONS, 2875 Mission Street, San Francisco, CA 94110: TINA GORDON, 2875 Mission Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date March 13, 2001. This business is conducted by an individual. Signed Tina Gordon. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on March 13, 2001. April 4, 11, 18, 25, 2001. L# 352701

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247699 The following person is doing business as CENTER FOR CREATIVE MARKETING & IDEA FOUNDRY, 233 Dolores St., #3, San Francisco, CA 94103. Registrant commenced business under the above fictitious business name on the date March 15, 2001. This business is conducted by an individual. Signed: Gerald L. Patrick. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on March 26, 2001. April 4, 11, 18, 25, 2001. L# 352703

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247368 The following person is doing business as GUA CAMAYA COFFEE CO., 2030 48th Ave., San Francisco, CA 94116: Hugo Ivan Gonzalez 2030 48th Ave., San Francisco, CA 94116. Registrant commenced business under the above fictitious business name on the date March 13, 2001. This business is conducted by an individual. Signed Ivan Gonzalez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on March 12, 2001. April 4, 11, 18, 25, 2001. L# 352704

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247827 The following person is doing business as PS666, 950 Harrison Street, #109 San Francisco, CA 94107: Karen L. Haines, 950 Harrison Street, #109 San Francisco, CA 94107. This business is conducted by an individual. Signed Karen L. Haines. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on March 3, 2001. April 4, 11, 18, 25, 2001. L# 352705

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 302171 The following person is doing business as RIS-ING SIGNS, 19197 Madison Ave, Castro Valley, CA 94546: Reed Di Thomas, 19197 Madison Ave, Castro Valley, CA 94546. This business is conducted by an individual. Registrant has not yet begun to transact business under the fictitious name or names listed herein. Signed Reed Di Thomas. This statement was filed with the County Clerk recorder of Alameda County, CA by Patrick O'Connell, on March 6, 2001. April 4, 11, 18, 25, 2001. L# 352706

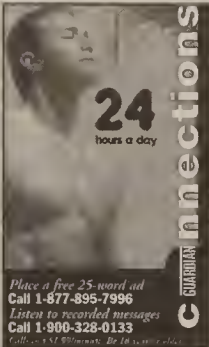
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247833 The following person is doing business as KEYFRAME GRAFIX, 1385 Pine Street, #20, San Francisco, CA 94109: Krzysztof Lipowski, 1385 Pine Street, #20, San Francisco, CA 94109. Registrant commenced business under the above fictitious business name on the date April 1, 2001. This business is conducted by an individual. Signed Krzysztof Lipowski. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on April 3, 2001. April 11, 18, 25, May 2, 2001. L# 352801

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247942 The following person is doing business as BIG CONSTRUCTION, 1097A Revere Ave., San Francisco, CA 94124: Josh Brown, 1097A Revere Ave., San Francisco, CA 94124. Registrant commenced business under the above fictitious business name on the date April 4, 2001. This business is conducted by an individual. Signed Josh Brown. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 10, 2001. April 18, 25, May 2, 9, 2001. L# 352902

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247872 The following person is doing business as N T ASSOCIATES, 3600 San Bruno Ave., 103, San Francisco, CA 94134: Nelson Tam, 3116 San Bruno Ave., San Francisco, CA 94134. Registrant commenced business under the above fictitious business name on the date March 20, 2001. This business is conducted by an individual. Signed Nelson Tam. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 03, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 3, 2001. April 11, 18, 25, May 2, 2001. L# 352805

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247927 The following person is doing business as WAVE RESOURCE CONSULTING, 443 Irving Street, San Francisco, CA 94122: Lawrence Phillip Novida, 443 Irving Street, San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date March 31, 2001. This business is conducted by an individual. Signed Lawrence P Novida. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on April 4, 2001. April 11, 18, 25, May 2, 2001. L#

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 248039 The following person is doing business as KOULMAN CONSULTING, 1580 Treat Ave., San Francisco, CA 94110: Willem Albert Kouman, 1580 Treat Ave., San Francisco, CA 94110. This business is conducted by an individual. Signed Willem A Kouman. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 09, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on April 9, 2001. April 18, 25, May 2, 9, 2001. L# 352901



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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 258062 The following person is doing business as EQUIPMENT PROTECTIVE SERVICES, 26 Stoneybrook Ave., San Francisco, CA 94112: Salvador Augustino Martinez, 26 Stoneybrook Ave., San Francisco, CA 94112. This business is conducted by an individual. Signed Sal Martinez. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 10, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 10, 2001. April 18, 25, May 2, 9, 2001. L# 352902

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247586 The following company is doing business as PARKSIDE, 1600 17th Street, San Francisco, CA 94107: O'Connor & Oriscoli Enterprises LLC, 344 Utah St. #A, San Francisco, CA 94103. This business is conducted by limited liability company. Signed Sean O'Connor. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAR 21, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy County Clerk, on March 21, 2001. April 18, 25, May 2, 9, 2001. L# 352903

NOTICE IS HEREBY GIVEN that the undersigned intends to sell the personal property described below according to Section 1988 of the Civil Code. The undersigned will sell at public sale by competitive bidding on the 20th day of April, 2001 at 10:00 am on the premises where said property has been stored and which is located at 730 Olivadero Street, Apartment 104, San Francisco, California, County of San Francisco, State of California, the personal property including: freezer, sectional sofa, kitchen table w/ 4 chairs, miscellaneous kitchen dishes/ pots/ pans/ silverware/ flatware, books/ papers/ speakers/ amplifiers/ clock radio/ misc. occasional tables/ exercise bike/ lamps/ twin bed frame & mattress/ linens/ curtains, men's clothing. Owner reserves the right to bid at the sale. Purchases must be paid for at the time of purchase in cash only. All purchased items are sold as is and must be removed at the time of sale. Sale is subject to cancellation in the event of a settlement between owner and tenant. Gordon/ Clifford Realty, Inc. (415) 474-0700 Ext 23. Dated Wednesday, April 4, 2001. April 11, 18, 2001. L# 352807

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319543 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of SUZANNE LEE PRUDHOMME For Change Of Name. The application of SUZANNE LEE PRUDHOMME for change of name, having been filed in Court, and it appearing from said application that SUZANNE LEE PRUDHOMME has filed an application proposing that Her name be changed to ZANNE PRUDHOMME DEJANVIER. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 14th day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 12th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. March 28, April 4, 11, 18. L# 352601



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BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

Stop the FTAA!

Friday, April 20, join the Mission Anti-Displacement Coalition, Just Act, and the Coalition to Stop the Free Trade Area of the Americas in a massive march and rally against eviction profiteers, gentrification, and the globalization of neoliberal trade policies that undermine labor, democracy, the environment, and cause displacements worldwide in the interest of corporate profits. The action takes place in conjunction with weekend-long demonstrations in Quebec, at the San Diego/Tijuana border, and in cities throughout the hemisphere as leaders of 34 countries meet at the Summit of the Americas in Quebec City to further plans for the Free Trade Area of the Americas (FTAA), a secret business deal that would expand NAFTA throughout the hemisphere and create the world's largest free market zone. Gather at 3:30 p.m., Powell and Market St., S.F. March begins at 4 p.m. Rally at 5:30 p.m., Portsmouth Square, Kearney and Clay St., S.F. (415) 553-3418 or (415) 504-8254 ext. 41.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319167
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO.
TO ALL INTERESTED PERSONS:
Petitioner: for a decree changing names as follows: Present name JUDITH GREER PETERSON Proposed name AARON GREER PETERSON filed a petition with this court. The COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING** Department 218 on the 30th day of April, 2001, at 9:00am. Dated this 26th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. April 4, 11, 18, 25, 2001. LF 352702

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 317790 AMENOE IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JULIA HART FREST For Change Of Name. The application of JULIA HART FREST for change of name, having been filed in Court, and it appearing from said application that JULIA HART FREST has filed an application proposing that her name be changed to JULIA HART SIRNA-FREST. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 29th day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 26th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. April 11, 18, 25, May 2, 2001. LF 352802

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME FILE NO. 237891
The following person has abandoned the use of the fictitious business name known as: MAGICAL CHILD, located at: 1601 A Page St., San Francisco, CA 94117. The fictitious business name referred to was filed in the County of San Francisco on: JANUARY 24, 2000. NAME AND ADDRESS OF REGISTRANTS: Naomi R. Carrier, 1745 Page St., #1, San Francisco, CA 94117; Brett Hackett, 1745 Page St., #1, San Francisco, CA 94117. This business was conducted by a general partnership, signed Naomi R. Carrier. Dated: April 4, 2001. April 11, 18, 25, May 2, 2001. LF 352803



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\$775 HAIGHT (Ashbury @ Haight) to share with 29yo SF and 2 others. H/W Floors - Additional roommate is gay male. 28yo pharmacy student. Respond via Email ONLY please. (#28127) - We have over 600 rooms! - **RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.**

\$795 RICHMOND/ SEACLIFF (California @ 16th Av) to share with 35yo SF and 3 others. H/W Floors - D/W - Large Edwardian 8-room house w 2 1/2 baths. The house is partially furnished and close to Park Presidio. (#28091) - We have over 600 rooms! - **RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.**

\$800 Outer Mission - Includes utilities. FEMALE to share 3bd/1ba house. N/S. N/D. No pets. Available immediately! 415-841-1449 or nannyy4949@aol.com

\$800 SF Portola - Share 2 bedroom large sunny house, including yard with gay man. Dwn private room. Info (415) 656-1722.

\$800 Upper Haight - Share 2br/1ba Victorian flat with female non-smoker & 1 cat. Large rooms, hardwood, laundry, lots of windows, well preserved & maintained. View of GG Park! 1DDO's available. **www.metrorent.com (415) 563-7368.**



\$815 CASTRO/EUREKA VALLEY (Ford @ Noe) to share with 34yo GM. Yard - H/W Floors - Parking - D/W - W/D (#28128) - We have over 600 rooms! - **RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.**

\$850 Laurel Heights/USF - Share 3br/2ba apartment with 2 male non-smokers. Excellent transportation access. Medium sized, sunny room available with large closet. Professionals interested in maintaining peaceful, balanced household. 1DDO's available. **www.metrorent.com (415) 563-7368.**



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\$900 INNER SUNSET (20th Ave @ Lincoln) to share with 38yo SM. D/W - W/D - Quiet Bldg 1/2 block to GG park, restaurants and shops. Large kitchen, laundry in bldg, plenty of street parking. Living/dining room furniture welcome. (#28095) - We have over 600 rooms! - **RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.**

\$900 INNER SUNSET (20th Ave @ Lincoln) to share with 38yo SM. D/W - W/D - Quiet Bldg 1/2 block to GG park, restaurants and shops. One room available in this sunny, large 2-bedroom apartment. Large kitchen, laundry in bldg, plenty of street parking. Living/dining room furniture welcome. (#28096) - We have over 600 rooms! - **RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.**

\$900 RICHMOND/ SEACLIFF (43rd Av @ Geary) to share with 41yo SF. Deck - Yard - H/W Floors - D/W - W/D - F/P - I have 2 cats. (#28111) - We have over 600 rooms! - **RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.**

\$950 Cole Valley - Share 2br/1ba apartment with 1 gay male outside smoker. Hardwood floors, exceptional view, deck, laundry. Easy street parking, quiet street! 1DDO's available! **www.metrorent.com (415) 563-7368.**



\$950 NOE VALLEY (29th St @ Noe) share with 39yo GM and 2 others. Yard - H/W Floors - D/W - W/D - Share 3 BR Victorian house with yard in very quiet and safe Noe Valley neighborhood. Near public transit (MUNI and J Church). Convenient to downtown as well as to freeways. Lots of storage space available! (#28113) - We have over 600 rooms! - **RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.**



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\$1250 HAYES VALLEY/LWR HAIGHT 1 BR... Cat Ok. (#47653) Free preview with photos at www.renttech.com — We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

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Rental Housing, East Bay

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\$1500. Albany 2 Bdrm Condominium. Deck, coin laundry, pool, workout area. Pierce. #B24790-G. Homefinders 510-549-6450. Fee/Guarantee. www.HomefindersList.com. MORE Listings than any other service, our previews prove it!

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\$995. Berkeley 1 Bdrm 4-plex. Yard, Off-street Parking, Large Unit. Carleton. #912683-G. Homefinders 510-549-6450. Fee/Guarantee. www.HomefindersList.com. Many apartments you won't find anywhere else!

Rental Housing, Other

\$825 Marin - Seeking Gay Lesbian Transgendered housemate. 2 bedrooms, 2 baths, fireplace, washer/ dryer, hardwood, yard. Easy Bus/ Ferry commute. Pet negotiable. (415) 460-0518.

Rental Housing Wanted

Want to rent or buy: spacious but modest 2 bedroom or "loft" near BART with bare floors, parking. Jan. (417) 753-3327 leave message. Possible Reward.

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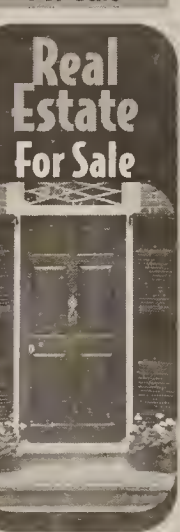
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Aries

March 21 - April 19

Skepticism can be a very good thing. Especially when someone asks you to believe in the irrational, the illogical, the improbable, or the ridiculous. This week you'll be asked to suspend your disbelief so high that injury could result. Think twice before taking others at face value.

Taurus

April 20 - May 20

Saturn is vacating Taurus this week, and the accompanying hard work, extra responsibility, resistance, and obstacles in your path will not be annoying you with as much intense personal devotion for another 28 years. You may wish to throw one of those famous Taurean bacchanalian celebrations. Or you might just want to hole up by yourself with a lot of fattening food and some trashy forms of entertainment. Either way, you should definitely make room in your schedule for celebration.

Gemini

May 21 - June 20

Saturn, the planet associated with sweat, responsibility, obstacles, final exams, patriarchal oppression, and working out, moves into Gemini this week. So, drop and give me 50 push-ups, and when you're done with that, take a couple of laps around the areas of your life where effort is required. You will become very familiar with these areas during the next couple of years. However, you can count on an eventual successful outcome (once you've done the work).

Cancer

June 21 - July 22

Occasionally we all run into the kind of person who punches you in the mouth and then blames you for bruising his or her knuckles. The kind of person who is (a) wrong, (b) in denial, and (c) convinced that it's all your fault. The best way to deal with these kinds of people is from a distance.

Leo

July 23 - Aug. 22

This week you get to concern yourself with maintaining a degree of suspicion or being naive. Someone is trying to get you to agree to something, and it's hard to know whether you're being presented with a terrific opportunity or are being targeted for a con job. Consult with others, do research, and examine others' credibility under a high-powered microscope.

Virgo

Aug. 23 - Sept. 22

Envy is green, anger is red, and melancholy is blue. But you're beyond primary and secondary colors this week, as you whirl through the emotions associated with magenta, mauve, lavender, turquoise, off-white, or periwinkle. In other words, this week will be complex, subtle, and difficult to match, yet has the potential for being quite stylish.

Libra

Sept. 23 - Oct. 22

If you've been involved in emotional blackmail, psychic extortion, or heart theft, either beware or rejoice. The Department of Nonphysical Blunt Trauma Investigation has opened a case file regarding your particular crime of passion, and several investigators' promotions rest on obtaining a conviction. So depending on your degree of guilt, you may want to celebrate an end to a particular flavor of oppression or you may want to pick up your broom and prepare for community service.

Scorpio

Oct. 23 - Nov. 20

Saturn moves out of Taurus this week, which should please all the dissatisfied Scorpions in the world. The powerful cosmic forces that have been preventing you from getting whatever it is you need in order to feel personally fulfilled as a Scorpio are now pestering the Sagittarians, leaving you free to cavort Scorpionically through your life in an uncharacteristically carefree fashion.

Sagittarius

Nov. 21 - Dec. 21

Saturn moves into Gemini this week. And since Sagittarius is the opposite of Gemini, this should throw you into two years of revisited adolescence, in case you didn't get enough adolescence the first time. Expect the usual power struggles with authority figures, sudden changes in personal style, and experimentation with bizarre forms of music.

Capricorn

Dec. 22 - Jan. 19

Granted, tolerance and compassion are wonderful ideals to strive for, but some people are just losers. Their efforts are doomed to failure, no matter how hard they proclaim to be trying. One of them will whine to you at great length this week.

Aquarius

Jan. 20 - Feb. 18

Aquarians are unique, every one of you. Even those who are mild mannered and innocent — especially those. And this week you'll encounter a revolutionary new idea packaged in a plain, unassuming wrapper. But you know better than to judge a book by its cover.

Pisces

Feb. 19 - March 20

The devastating sensuality of a Piscean can sometimes incite hearts to attack and fenders to bend. Then there's your formidable charisma and your sparkling intellect ... there, do you feel good now? Terrific, because you're moving into two years of Saturn sordidness, and it's best to face these things smiling. The currents are changing, offering a little more resistance and a little more struggle, accompanied by many interesting new directions. ❖

Contact Charon Nebula at P.O. Box 191434, S.F., CA 94119 or charon911@yahoo.net.

The Bay Guardian is proud to be a supporter and financial backer of the San Francisco MUD initiative, an effort to get rid of PG&E and bring cheap public power to the city.

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1960's Farfisa Compact - Deluxe Organ Clean-beautiful sound, hard shell cover, stand, bass/ volume pedals, vibrato/ reverb \$600 must see! bthebatt@earthlink.net

Acoustic Guitar Vintage HARMONY with Case \$250. Bass Amp 400 watts Extras \$200. MIXER Stereo \$70 (415) 824-8979.

Bass Rig \$999 - SWR 400 watt tube pre-amp, solid state power amp, equalizer, SWR 18-inch speaker, rack case. Call Josh (510) 923-9559.

For Sale: Brand new never used, in box Gallien-Krueger 400RB11 bass head w/ warranty \$400 firm (415) 305-6784.

Gretch White Falcon - reissue 1955 single cut away, bigsby round handle, X-extra mint. \$2200 OBO, PA \$300. (415) 566-6555.

Miscellaneous Drum Stuff for sale. Very cheap. Almost complete Olympic Premier set. Best Offer. Call soon. Antonio 415 206 9552.

Vintage acoustic Gibson guitar for sale asking \$900 call Sam M. Leave message at (415) 441-5603.

Vintage and Barely Used Guitars by Appointment Only (415) 282-0655.

West African beautifully carved - djembe hand drum w/ case \$300 obo. Call Jason (415) 337-9796.

Musicians, Composers, Songwriter, Studio Nuts, Video Fools: LEARN EMAGIC LOGIC the most in-depth recording and sequencing software program ever created.

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(not for Connections ads)
Rates are per word:
20 words, \$15 for 3 weeks

Other options include:
\$1.50 each additional word
12 point headline, \$15
18 point headline, \$30

Private Party advertisers are not deemed to be operating a business. Items advertised to sell under \$50 (price must be listed in ad) are free up to 3 weeks. Private party ads may not exceed 40 words in length or commercial rates will apply. **ADS MUST BE MAILED, E-MAILED OR FAXED IF THEY ARE FREE.**

ON-LINE RATES

The San Francisco Bay Guardian's website, www.sfbg.com, offers advertisers an Internet presence for our on-line readers. Speak with an account executive about your on-line advertising options.

COMMERCIAL RATES

The Bay Guardian offers a wide range of sizes, rates, and options. To customize an advertising program that will be effective for your individual business, please contact an account executive. Readership numbers, demographics, and distribution information is always available to you. Account executives are available to answer any questions you may have.

PERSONALS

Please refer to the Connections section of the Bay Guardian for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (415) 487-2566.

BULLETIN BOARD RATES

(back page of Bay Guardian)

SIZE	RATE
Small 6pt	\$20/line
Medium 9pt	\$30/line
Large 12pt	\$40/line
Grande 18pt	\$60/line

Add \$15/line for bold or color treatment
Frequency discounts are available.
*Bulletin Board ads are a popular form of advertising. As a result, the space is often sold out in advance. Please inquire about availability when placing an ad.

DEADLINES

Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads.
Monday, noon for all employment and real estate display advertising.
Monday, 5 p.m. for all line ads.
Deadlines apply for all new copy or copy changes, payment, and space reservation. Special sections may have advanced deadlines. Please check with an account executive.

PAYMENT

All ads must be prepaid before deadline in order to run. The Bay Guardian accepts cash, checks, money orders, Visa, American Express, and MasterCard. No refunds will be authorized after submission of payment.

Step 1: Print your ad clearly and as you would prefer it look in the paper.

Step 2: Price your ad using the rate tables given. If you have any questions about the price of an ad, please contact an account executive. Some ads are based on the number of words you use.

Step 3: Check the appropriate box. If you are enclosing a check or money order, please make it payable to the San Francisco Bay Guardian.

- ☐ Cash
☐ Check/money order
☐ Visa
☐ American Express
☐ MasterCard
Credit card # _____
Your Signature _____

Expiration date _____

Step 4: Print clearly your name, address, and day time phone number or e-mail below.

Name _____
Address _____
Day phone _____ E-mail _____

Step 5: Send us your ad!

Mailing address:
Bay Guardian Classifieds
520 Hampshire
San Francisco, CA 94110-1417
Fax: (415) 621-2016 Phone: (415) 255-7600
E-mail: classifieds@sfbg.com

(415) 255-7600

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INFORMATION

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Please fax, mail, or e-mail your résumé to the
San Francisco Bay Guardian and we will send it
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Staffing agencies offer a wide range
of employment opportunities.

It's Quick & Easy

Please send your resume to:
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Resume Service, 520 Hampshire
San Francisco, California 94107
Fax: (415) 437-3668
E-mail: resume@sfbg.com

Staffing Service Directory:

Access Staffing (415) 781-6226
access@accstaff.com

Bradford Staff (415) 362-0435
resumes@bradfordstaff.com

Campus Connection (415) 982-2211
thecampusconnection@yahoo.com

Fellows Placement, Inc. (415) 243-0222
mryan@fellowsplace.com

Jackson Personnel (415) 546-4500
jagency@pacbell.net

J. Boragine Associates (415) 433-1143
sean_malynn@jboragine.com

Searchwright (415) 538-1501
jobs@searchwright.com

StaffBridge (415) 274-8999
pconnor@staffbridgeinc.com

Strategic Staffing (415) 616-6300
jobs@strategic-staffing.com

Taylor Grey (415) 882-9866
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TempTime (415) 732-7520
jobsmonroe@aol.com

TempPositions (415) 392-5856
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No experience necessary (Gradu-
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35 hrs/ week, \$21.14/ hr. Exc.
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Good Vibrations/Open Enterprises co-op seeks 1 FT Exec. Asst. to Gen. Mgr. Required: exc. verbal, writing, word processor, proofreading skills w/ability to multi-task, meet deadlines. Must be organized, w/attention to detail, w/non judgmental attitude towards sex. Previous co-op experience preferred, \$14-16/hour, exc. benefits. OE/GV does not discriminate on the basis of race, ethnic, physical ability, gender, sexual orientation. Apply w/resume & application. Do not send resume separately. For job specific application, send letter w/55 cent SASE or come to 938 Howard St., #101, SF, CA 94103. Deadline April 30. NO CALLS PLEASE.

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F/T. For busy SF firm. Strong phones, communication, basic office skills. Growth potential. Call (415) 788-7279 or fax: (415) 788-9839.

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ART

Attention: Filmmakers

The Urban Survival Network is currently seeking entries for weekly film showcase to be broadcast on local television station. We are accepting films & videos of all genres; experimental, shorts, documentary and narratives, that are 28 minutes or less. Send entries in VHS format w/SASE to: 333 Ralston St., San Francisco 94132 or email for details to: tramp@sfangelfire.com.

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The SAN FRANCISCO 8AY GUARDIAN, an independent newspaper, is seeking an experienced distribution manager with strong leadership skills and distribution knowledge. The successful candidate must be goal and results oriented, possess excellent communication skills, have the ability to lead and motivate a dedicated team of employees in a highly competitive environment. A minimum of 3 years supervisory experience with a successful work history is a must. Responsibilities include strategic distribution planning and market analysis. Competitive pay and benefits. If the possibility of challenging work is appealing please send your resume with a cover letter to HR Department Attn.: Circ. Mgr., fax 415.437.3960 or email to HR@sfbg.com. EOE. No calls.

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Reduce your cost per hire! Call the San Francisco Bay Guardian Classified Department today and find out how cost-effective reaching northern California's largest alternative weekly audience can be.

Call (415) 255-7600

Place your ad today! Call Classifieds (415) 255-7600

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Needed for 1 mo., potential to be permanent. Flexi shifts, weekend. Great phone presence and Internet knowledge. 12-14hr

POLISHED RECEPTIONIST

Must be professional, have great phone skills, and a desire to grow in a long established software co. Temp to hire 29k-33k annual

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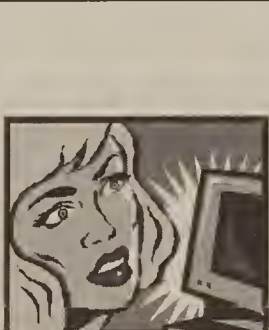
Human Resources and/or Marketing background; Positions available Temp and temp-hire.

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Slide Show and Travel Talk on Thursday, April 26th at 6:30pm. Marines Memorial Club in the Regimental Room at 609 Sutter St. In SF. Speaker is Bob Ruttan of The Adventure Travel Company. Please RSVP to The Adventure Travel Network at (415) 247-1800.

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